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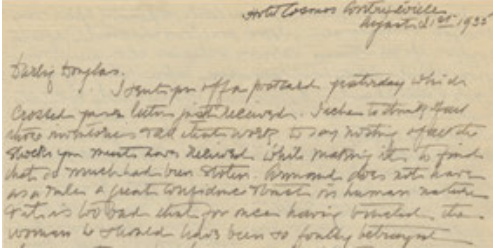
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254. EAMES, Emma 1865-1952

Autograph letter signed "Emma" to "Darling Douglas." 2 pp. Quarto. Dated Contrexéville, August 21, 1935. In black ink. With autograph envelope, ca. 115 x 146 mm., postmarked Contrexéville, August 2[1], [19]35 with the address of the Duchess of Richelieu in black ink to recto. Creased at folds with short split and tear repaired. Envelope slightly worn and torn.

A long and intimate letter in which Eames speaks at length, and with biting humor, of an illness from which she is convalescing and her ardent wish to see her correspondent. Among other things, she also mentions her seventieth birthday and a woman who has "fouly betrayed" a certain Armand.

"I ache to think of all those inventories and all that work, to say nothing of all the shocks you must have received while making it to find that so much had been stolen. Armand does not have as a rule a great confidence and trust in human nature and it is too bad that for once having trusted the woman he should have been so fouly betrayed... I do not walk yet, but there is less and less pain each day and more freedom of movement – if 'freedom' can be applied to crawling about with a stick... Will you ever be allowed to visit me again I wonder. Woman need to be alone together sometimes just as men do and talk the nonsense we want to which is so restful."

Emma Eames was an American soprano. "After early studies in Boston and with Mathilde Marchesi in Paris, she made a brilliant début at the Opéra on 13 March 1889 as Gounod's Juliet, with Jean de Reszke. In 1890 she created Colombe in Saint-Saëns's Ascanio. After two seasons in Paris, she made both her Covent Garden and her Metropolitan débuts in 1891. During the following decade she sang leading roles in Mozart, Wagner, Gounod and Verdi in London and New York, continuing at the Metropolitan until her farewell to the house, as Tosca, in 1909. Eames's unexpected retirement from the operatic stage came while she was still at the height of her powers. Her lyric soprano was of singularly pure and beautiful quality, and her technique was masterly. Although sometimes considered cold in timbre and

temperament, she was nevertheless admired in such emotional roles as Sieglinde and Tosca. The best of her recordings, including arias from Roméo et Juliette, Faust and Tosca, and Schubert's Gretchen am Spinnrade, reveal considerable fullness and power as well as the expected technical perfection." Desmond Shawe-Taylor and Alan Blyth in Grove Music Online. (23611) \$75



255. EAMES, Emma 1865-1952

Autograph signature ("Emma Eames Story"). In black ink on card stock. Ca. 64 x 88 mm. Slightly worn and soiled; minor remnants of adhesive to verso. Together with a full-length role portrait photograph by A. Dupont of the soprano in the title role of Puccini's *Tosca* ca. 149 x 103 mm. Partially laid down to mount, ca. 158 x 111 mm. Slightly worn and soiled; remnants of adhesive to verso of photograph and mount. *Story* was the surname of Eames's first husband, Julian, a noted painter. (24316) \$35



256. EAMES, Emma 1865-1952

Cabinet card photograph by Reutlinger, Paris, signed "Emma Eames Story" and dated 1896. Bust-length portrait in formal attire. 166 x 108 mm., with studio details printed to verso. Slightly worn, browned, and trimmed, not affecting signature. (23826) \$45



257. ERL, Anton 1848-1927

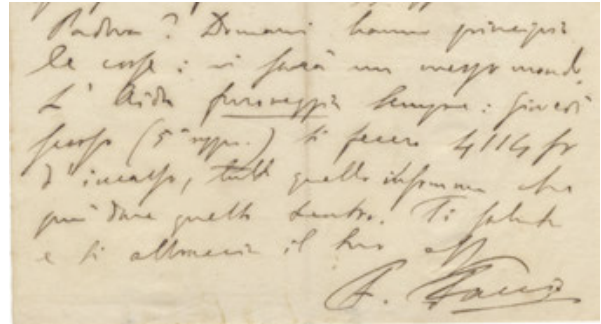
Cabinet card photograph by Hanns Hanfstaengl—C. A. Teich, Dresden of Erl as David in *Die Meistersinger von Nürnberg*. Signed in full and dated "February 1892 Dresden" in black ink on verso. Full-length. 168 x 108 mm., with decorative studio imprint to lower margin and studio details printed to verso. Slightly worn.

*Austrian tenor Anton Erl was a member of the Dresden Hofoper for many years; after two shorter stints in the years 1869-72, he was engaged from 1875 to 1912. He participated in the premieres of Richard Strauss's *Feuersnot* and *Salome*. "Erl was one of the most notable singers at the end of the nineteenth century; his voice has been described as equally suited for lyrical and dramatic roles." Österreichisches Biographisches Lexikon 1815-1950, vol. 1, fascicle 3 (Vienna, 1956), p. 263. (23744) \$65*



258. ERL, Anton 1848-1927

Cabinet card photograph by Otto Mayer, Dresden. Signed in full and dated "Februar 1892" in black ink on verso. 1892. Bust-length portrait in formal attire. 167 x 109 mm., with decorative studio imprint to lower margin and studio details printed to verso. Slightly worn. (23746) \$50



A Favourite Verdi Conductor

259. FACCIO, Franco 1840-1891

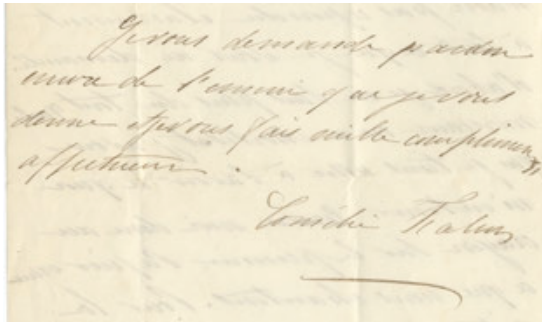
Autograph letter signed "F. Faccio" to an unidentified male correspondent. 1 page. Octavo. Dated Padua, July 13, [18]72. In black ink. In Italian (with translation). Slightly worn and soiled; creased at folds and slightly overall.

Faccio has not been able to procure any choristers from Padua. He invites his correspondent to the city, where "half the world will be" tomorrow, when the races begin. He goes on to mention a highly successful production of Verdi's *Aida*, which is still "all the rage."

"I'm sorry I cannot be of any help. The best choristers, both men and women, here in Padua are the ones from Milan, Bologna, and Ravenna, associated with the Choir of La Scala, and they have all been re-confirmed for the next winter season by Cattaneo. They have a few good ones here in town; but they have day jobs and family commitments, and they cannot move... Aida is still all the rage: this Thursday (5th performance) we made 4114 francs – everything this theatre can give me, in short..."

*A close friend and associate of Arrigo Boito in the 1860s, Faccio later became Verdi's "go-to" conductor. In 1871, at the age of 31, he became the principal conductor of La Scala, where he conducted the Italian première of *Aida* (1872) and the première of *Otello* (1887). Other notable premières include Puccini's *Le villi* and *Edgar*, and Ponchielli's *La Gioconda*. He also conducted important performances of *Der Freischütz**

and Lohengrin, and presented works by Massenet and Bizet. His last task there was the preparation of the first Italian staging of Die Meistersinger. William Ashbrook in *Grove Music Online*. (24262) \$250



260. FALCON, Cornélie 1814-1897

Autograph letter to Belgian soprano Julie Dorus-Gras. 2 pp. of a bifolium. Octavo. Dated Friday [ca. 1835?]. In black ink. Integral address panel with name of recipient, "Madame Dorus Gras." In French (with translation). Slightly worn and soiled; creased at folds; some offsetting and remnants of original wax seal to second leaf.

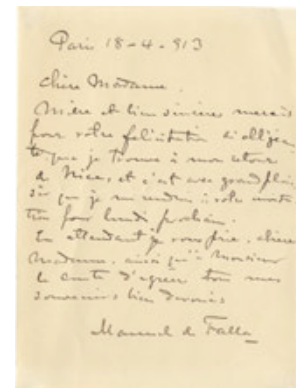
Cornélie presses Dorus-Gras, her colleague and rival at the Paris Opéra, to send her a note naming pieces they will sing at an upcoming event.

"It's me again, who is sorry to annoy you thus, dear madame, but this time, it's a little your fault, because you haven't clearly responded to everything I asked you. First of all, I no longer know at all which pieces [you] have chosen, and I confess that I am rather eager to know to which ones I limit myself. Write me, then, in pencil on the first available paper what we are singing."

Cornélie Falcon was a French soprano who "made her début at the Opéra as Alice in Meyerbeer's Robert le diable (20 July 1832). Her acting ability and dramatic voice greatly excited Meyerbeer, who wrote for her the part of Valentine in Les Huguenots (29 February 1836). Other notable creations were Rachel in Halévy's La juive (25 February 1835) and the title role in Louise Bertin's Esmeralda (14 November 1836); her repertory also included Donna Anna, Julie in Spontini's La vestale and Rossini's French heroines... In later years the designation 'Falcon soprano' was given to the type of roles in which she excelled, and those written expressly for her give some indication of her vocal strengths. Using little ornamentation, she specialized in long lyrical lines, large upward leaps and sustained high notes. Her

voice was noted for its crystalline clarity, and the ease with which it could rise above an orchestra, aided by a fast, narrow vibrato." Philip E.J. Robinson and Benjamin Walton in *Grove Music Online*.

Julie Dorus-Gras "studied at the Paris Conservatoire and made her début at the Théâtre de la Monnaie, Brussels, in 1825... In 1831 she was engaged at the Paris Opéra, and during the next 15 years created many roles there, including Alice in Robert le diable (1831), Eudoxie in La Juive (1835), Marguerite de Valois in Les Huguenots (1836), Teresa in Benvenuto Cellini (1838) and other roles by Auber and Halévy. In 1839 she appeared in London on the concert platform, and in 1847 she sang the title role of Lucia di Lammermoor in English at Drury Lane, with Berlioz conducting. In 1849, when she sang at Covent Garden in three of her most famous roles, Elvire (La muette de Portici), Alice and Marguerite de Valois, she was still, according to Chorley, 'an excellent artist, with a combined firmness and volubility of execution which have not been exceeded, and were especially welcome in French music'." Elizabeth Forbes in *Grove Music Online*. (23649) \$150



Falla Thanks His Correspondent for Her Congratulations

261. FALLA, Manuel de 1876-1946

Autograph letter signed in full to unidentified female correspondent. 1 page. Octavo. Dated Paris, April 18, 1913. In black ink. In French (with translation). Creased at folds. Hinged at corners into archival mat, overall size ca. 355 x 456 mm.

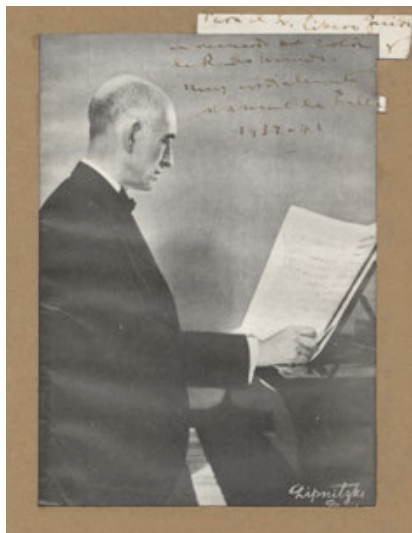
Falla accepts an invitation from his correspondent and offers his thanks.

"A thousand very sincere thank yous for your very kind congratulations, which I found upon my return from Nice, and it is with great pleasure that I accept

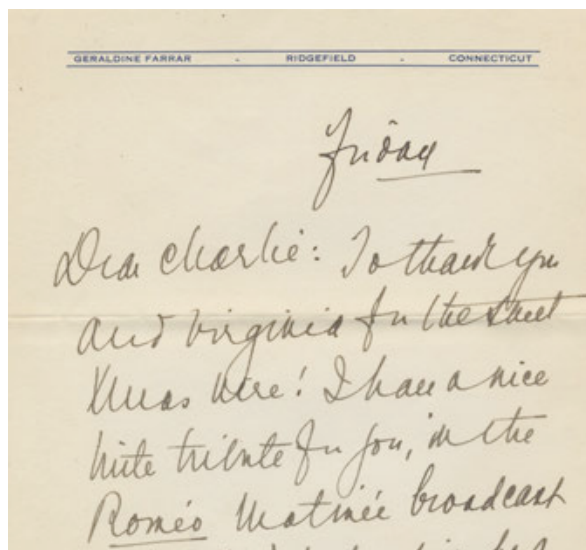
your invitation for next Monday. In the meantime, I beg you, dear Madame, along with the Count to accept my best wishes."

Together with a three-quarter-length photograph by Lipnitzki in Paris of the composer, seated, with arms crossed, ca. 157 x 101 mm. Slightly worn.

"The central figure of 20th-century Spanish music, [Fallá] addressed over the course of his career many of the salient concerns of modernist aesthetics (nationalism, neo-classicism, the role of tonality, parody and allusion) from a unique perspective. Like many Spaniards, he was attracted to French culture... The tragedy of Fallá is that ill health and political realities prevented him from composing more... He tends to be known more for his colourful, folkloric compositions than for the works of the 1920s, so admired by connoisseurs of modern music and undeservedly overlooked in general studies of neo-classicism. As products of their historical context, his works and their reception tell us much about musical life in Spain before the Civil War. As aesthetic objects they stand as striking examples of what could still be accomplished within a tonal framework in the first half of the 20th century." Carol A. Hess in *Grove Music Online*. (24353) \$500



262. FALLA, Manuel de 1876-1946
 Magazine reproduction photograph signed in full. The composer is depicted standing at the piano before an open score, after the Lipnitzki, Paris studio photograph. Inscribed to Liberto Guidi in memory of their work together, 1939-1942, with Radio Mundo, founded in 1935 in Buenos Aires. 178 x 127 mm. Somewhat worn and creased; affixed to mount, cut to accommodate inscription and signature. (23459) \$85



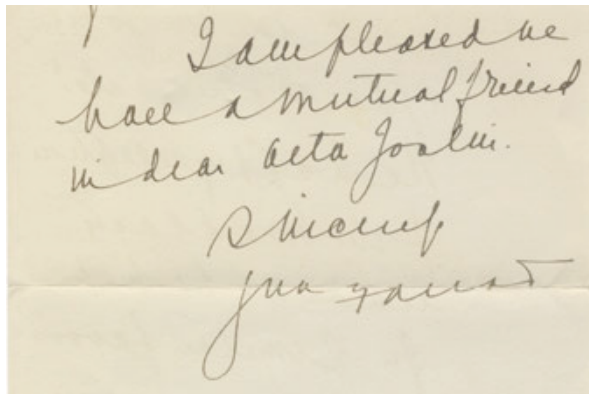
263. FARRAR, Geraldine 1882-1967
 Autograph letter signed "Geraldine" to American tenor Charles Hackett. 1 page. Octavo. Dated Friday [ca. January 18, 1935]. In black ink. On stationery with "Geraldine Farrar - Ridgefield - Connecticut" printed at head. With autograph envelope, postmarked New York, January 18, 1935 to "Mr Charles Hackett Met Opera House New York NY" with "Geraldine Farrar - Ridgefield - Connecticut" printed to lower panel. Creased at folds; minor staining to blank verso. Envelope slightly worn.

"Dear Charlie: To thank you and Virginia for the sweet Xmas wire! I have a nice little tribute for you, in the Roméo Matinée broadcast which I hope will be a fine one for you! (the performance, I mean.) Kindest regards to both, as ever."

Geraldine Farrar was an American soprano who "studied in Boston, New York and Paris; soon after her début at the Königliches Opernhaus, Berlin (Faust, 15 October 1901), she became a pupil of Lilli Lehmann, to whose Donna Anna she was later to sing Zerlina at Salzburg. After five years in Berlin, Farrar joined the Metropolitan Opera in New York, where she first appeared as Gounod's Juliet in 1906, and quickly became one of the leading stars of the company. She remained at the Metropolitan until 1922, when she made her farewell as Leoncavallo's Zazà on 22 April. With her personal beauty, clear tone and shapely phrasing she excelled in such lyrical parts as Zerlina and Cherubino, Manon and Mignon, as well as in several Puccini roles, among them the heroine in the 1918 première of Suor Angelica. She was also the first Goose Girl in Humperdinck's Königskinder (1910). Farrar's seductive and strongly personal timbre is well captured on a long series of Victor records,

which have been successfully transferred to CD. They offer, among other worthwhile performances, a substantial souvenir of her Butterfly and her Carmen, two of her most popular roles." Desmond Shawe-Taylor in *Grove Music Online*.

Charles Hacket (1889-1942) was returning to the Metropolitan Opera after a brilliant career decade in Europe and, on January 26, 1935, sang Romeo in the Metropolitan Opera Saturday afternoon radio broadcast performance of Gounod's Romeo et Juliet. Farrar served as intermission commentator for these broadcasts during the 1934-35 season. (23622) \$50

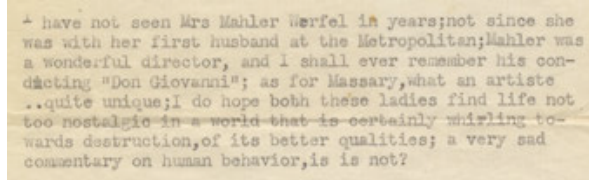


264. **FARRAR, Geraldine 1882-1967**
Autograph letter signed "G[...] Farrar" to [Helena G.] Hagen. 2 pp. Octavo. Dated March 13, 1935. In black ink. On stationery with "Geraldine Farrar – Ridgefield – Connecticut" printed at head. Slightly worn; creased at folds.

"Thank you for your appreciative note! The happy reception of the [Metropolitan Opera] broadcasts lead us to hope for similar favors next year, as our 'air' audience can greatly influence the decision of the sponsors for another season. I am pleased we have a mutual friend in dear Alta Joslin[?]."

Together with:

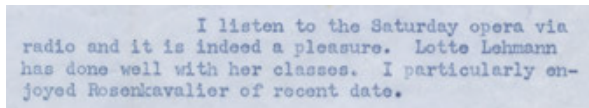
- A vintage postcard photograph of the noted American soprano depicted three-quarter length in the title role of Thomas's Mignon. Published by PH. Ca. 140 x 87 mm.
- A cast insert for a Metropolitan Opera performance of Mignon featuring Farrar, Bessie Abott (1878-1919), Alessandro Bonci (1870-1940), Pol Plançon (1851-1914), and other noted singers. Dated March 6, 1908. 2 pp. attached with transparent tape to verso. Ca. 196 x 87 mm.
- A Christmas card imprinted with Farrar's name (23616) \$50



265. **FARRAR, Geraldine 1882-1967**
Typed letter signed "G[...] Farrar" to [Helena G.] Hagen. 1 page. Octavo. Dated December 29, 1944. On stationery with "Geraldine Farrar – Ridgefield – Connecticut" printed at head. Slightly worn; creased at folds; some browning to left edge.

Farrar thanks Hagen for her Christmas card, and alludes to her activities during World War Two. She mentions noted operetta singer Fritzi Massary (1882-1969) and Alma Mahler Werfel (1879-11964), who both fled Europe after the Nazis rose to power, and recalls her experiences with Gustav Mahler (1860-1911).

"So many Europeans have gone to Clifornia[!], it must seem like an old world colony. I have not seen Mrs. Mahler Werfel in years; not since she was with her first husband at the Metropolitan; Mahler was a wonderful director, and I shall ever remember his conducting 'Don Giovanni'; as for Massary, what an artiste..quite unique; I do hope both these ladies find life not too nostalgic in a world that is certainly whirling towards destruction, of its better qualities; a very sad commentary on human behavior, is it not?" (23619) \$125



266. **FARRAR, Geraldine 1882-1967**
Typed letter signed in full to Helena G. Hagen. 1 page. Quarto. Dated January 19, 1963. On stationery with Farrar's name and Connecticut address printed at head. Slightly worn; creased, especially at folds; several very small holes from typed impression; small stain and penciled annotation "Marion Yahr" to blank verso.

Farrar is recovering from a virus, which has kept her ill for a period of months. She comments on the deaths of their mutual friend, Alta, and the great Norwegian soprano Kirsten Flagstad (1895-1962). She also mentions Lotte Lehmann (1888-1976) in conjunction with the Metropolitan Opera's Saturday afternoon radio broadcasts.

"I, too, was shocked at the passing of my friend Alta and the superb Flagstad. The latter, I fear, had a very hard time in the last months. She was indeed a unique artiste and a fine woman – there is no one to replace her of our generation... I listen to the [Metropolitan] Saturday opera via radio and it is indeed a pleasure. Lotte Lehmann has done well with her classes. I particularly enjoyed Rosenkavalier of recent date."
 (23620) \$75



Farrar as Butterfly

267. **FARRAR, Geraldine 1882-1967**
 Role portrait photograph by Victor George, New York of the distinguished soprano in the title role of Puccini's *Madame Butterfly*. Signed in full, dated 1907-1942, and inscribed: "In Remembrance of Butterfly." Full-length. Ca. 203 x 253 mm. Slightly worn and silvered; minor browning to edges; pencil annotation "38/557" to verso. (23824) \$115



268. **FARRAR, Geraldine 1882-1967**
 Three-quarter length photograph signed in full and inscribed to actress Laura [Crews]: "To Laura – her friend always." ca. 1907. Ca. 248 x 203 mm. Slightly worn and soiled; laid down to warped backing board.

Laura Hope Crews (1879-1942) was a leading American stage and film actress. Although she appeared in plays by A.A. Milne, and in the original Broadway run of Arsenic and Old Lace, she is best remembered for her work as a character actress in Gone with the Wind (as Aunt Pittypat) and other films from the 1930s. (23827) \$120



Farrar as Mignon

269. **FARRAR, Geraldine 1882-1967**
 Bust-length role portrait photograph of Farrar in the title role of Ambrose Thomas's *Mignon*. Signed in full, dated 1911, and inscribed to actress Laura Crews: "For Laura Crews from her friend in affectionate regard." Ca. 298 x 221 mm. With Farrar's name, "Gerlach," and "G.G. Co 33" printed at foot. Somewhat worn and silvered; some cracking and abrasions, not affecting signature; laid down to warped backing board.
 (23825) \$175



270. **FARRAR, Geraldine 1882-1967**
Photograph signed in full and inscribed to actress Laura [Crews] in black ink: "For Laura, her affectionate friend Geraldine Farrar 1912." Three-quarter-length portrait by GG Co. in formal attire, standing in front of a grand piano. 199 x 150 mm. Mounted. Slightly worn. (23907) \$150



272. **FARRAR, Geraldine 1882-1967**
"For the First Time in the United States Geraldine Farrar in a picturization of 'Carmen' Exhibited in Boston as First City by Special Request of Miss Farar By William C. De Mille... Produced by Cecil B. DeMille. Released through Paramount Pictures Corporation." Boston, 1916. Octavo. Original publisher's pictorial wrappers with image of Farrar to upper. Worn; some minor dampstaining.

Rare Boston Symphony Hall program for the 1915-16 film version of Farrar in Carmen. (24425) \$75



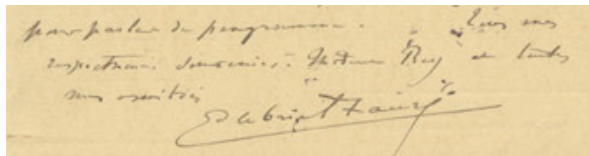
271. **FARRAR, Geraldine 1882-1967**
Role portrait photograph by GG Co signed in full. Full-length. Ca. 136 x 87 mm. With pencilled annotations (one of which reads "Autograph received 1914" in German) and "Made in Germany" printed to verso. Slightly worn; some silvering. (24030) \$90

273. **FARRELL, Eileen 1920-2002**
Role portrait photograph by J. Abresch, New York of the soprano, possibly in the title role of Gluck's Alceste. Signed in full and inscribed. Three-quarter-length. Ca. 255 x 203 mm. Light ink stains and pencil annotation to upper right portion of verso.

American soprano Eileen Farrell "concentrated on concert singing until her belated operatic debut in 1956 as Santuzza in Tampa, Florida. That year she sang Leonora (Il trovatore) in San Francisco, returning in 1958 as Cherubini's Medea; Chicago appearances followed, and, in 1960, her much delayed Metropolitan debut as Gluck's Alceste... Although her voice, temperament and histrionic gifts would have suited the great Wagnerian roles admirably, she sang Brünnhilde and Isolde only in concert performances, notably with the New York PO under Bernstein. She was equally celebrated for her singing of Bach (with the Bach Aria Group) and the blues (at the 1959 Spoleto Festival and on subsequent recordings).



She was an intelligent actress; her voice was huge, warm, vibrant and, apart from difficulties at the extreme top in later years, remarkably well controlled. Her recordings, especially of Verdi and Wagner, demonstrate the imposing strength and vitality of her singing." Martin Bernheimer in Grove Music Online. (23828) \$50



274. FAURÉ, Gabriel 1845-1924

Autograph letter on postal card signed in full to Emmanuel Rey. 1 page. Ca. 90 x 140 mm. Postmarked Lausanne, September 28, [19]06. Notated in black ink. With name and address of the recipient to verso. In French (with translation). Light rust stain and impression from paper clip to lower left margin of recto, some light smudging.

Fauré gladly accepts a musical engagement from his correspondent.

"... I thank you for your offer which I accept with the greatest pleasure. When I return to Paris I am at your disposal to speak about the program."

"The most advanced composer of his generation in France, [Faure] developed a personal style that had considerable influence on many early 20th-century composers. His harmonic and melodic innovations also affected the teaching of harmony for later generations." Jean-Michel Nectoux in Grove Music

Online. This letter was written during a pivotal time in Fauré's musical career. His position, which he had acquired in October 1905, as director of the Paris Conservatory made him famous, and as a result his works began to be performed at important concerts. (23453) \$350



275. FAVERO, Mafalda 1903-1981

Role portrait photograph as Mimi in La Bohème. Signed in full, dated 1941, and inscribed: "A Michele Macaluso cordialmente Mafalda Favero." Image by Camuzzi from the studio of Crimella in Milan. 146 x 104 mm. With printed text to foot: "Teatro alla Scala Mafalda Favero (Mimi) in 'La Bohème.'" Creased overall and with central crease.

"Italian soprano Mafalda Favero... made her début at Cremona, under the name of Maria Bianchi, as Lola (Cavalleria rusticana)... She was engaged at La Scala, where she made her début as Eva in 1928. She continued to sing there until 1950. A leading singer throughout Italy, she sang Norina, Liù and Zerlina at Covent Garden (1937, 1939) and in 1938 made her only American appearances, at San Francisco and the Metropolitan (where she made her début as Mimi)... Her voice and vibrant, appealing style can be heard in a number of recordings that also catch the immediate eloquence of her interpretations." Harold Rosenthal and Alan Blyth in Grove Music Online.

Italians Mario Crimella (1893-1964) and Mauro Camuzzi were both noted photographers of opera singers. (23916) \$40



276. FÉREOL, Louis Second 1795-1870

Full-length lithographic portrait by F. Noël after the drawing by A. Colin of Féréol as Charlot in *Solitaire* at the Opéra Comique... No. 26. [Paris], [1823-24]. Ca. 300 x 220 mm. Signed in the stone by the artist. Foxed and slightly browned.

Arrigoni & Bertarelli 1529.

Féréol was a successful baritone at the Opéra Comique in Paris in the first half of the 19th century. (24543) \$125



277. FÉVRIER, Henri 1875-1957

Souvenir program for the first performance of Février's opera Monna Vanna at the Théâtre National de l'Opéra, Paris, January 13, 1909, with sets by Rochette and Landrin and costumes by Pinchon. Octavo. Original publisher's thick decorative paper wrappers with embossed device in blue and gold and titling in dark red to upper, yellow cord tie. 32 pp. With photographic illustrations of performers, the composer, etc. throughout. Very slightly worn and soiled.

Février is best known for the present work, a setting of a play by Maeterlinck. (24426) \$45



278. FITELBERG, Grzegorz 1879-1953

Signed bust-length photograph with autograph dedication "Al Angel Martucci con mucha simpatia como recuerdo grato G. Fitelberg 1937 B[?uenos]. A[?ires]." Ca. 172 x 123 mm. With handstamp of studio of A. Sitkowski in Warsaw to verso. Slightly worn and creased; verso somewhat foxed with penciled notes, indicating name, nationality, and birthdate of the conductor, etc.

*Fitelberg was a Polish conductor, composer, and violinist who studied at the Warsaw Conservatory. He conducted the Polish Philharmonic Orchestra and the Polish Radio Orchestra. After several years in Russia, he conducted for Diaghilev, giving the première of Stravinsky's *Mavra*. He also worked with many orchestras throughout Western Europe and the Americas. As an "indefatigable champion" of new Polish music, Fitelberg conducted the premières of most of the orchestral works of Karłowicz,*

Szymanowski, and Różycki. Teresa Chylińska in Grove Music Online. Argentinian Angel Martucci served as the principal flutist of the Teatro Colón in Buenos Aires from ca. 1937-1954. Many composers, including Alberto Ginastera, dedicated works to him. (23160) \$40

To my rescue, it did me a lot of good.
My heartiest thanks and greetings
Yours very sincerely
Kirsten Flagstad

quality in the upper range, and with heroic power which responded with an effect of ease to Wagner's utmost demands... Her Isolde was a stately Nordic princess, more proud than passionate. No other Brünnhilde in her time seemed so much a Valkyrie born." Desmond Shawe-Taylor and Alan Blyth in Grove Music Online.

Paul Althouse (1889-1954) was "the first American tenor without European experience to sing at the Metropolitan Opera... His voice was described as a 'lyric tenor of the more robust Italian type.' During part of the 1920s he devoted himself exclusively to concerts, but after a visit to Bayreuth, he decided to retrain as a Heldentenor. In 1933 he sang Tristan in San Francisco, and returned to the Metropolitan as Siegmund, which he repeated in 1935 at Flagstad's debut. Until the 1939-40 season he shared the principal Wagner roles at the Metropolitan with Melchior. After a final appearance as Loge in 1941, he devoted himself to teaching." Philip L. Miller in Grove Music Online. (23624) \$135

279. FLAGSTAD, Kirsten 1889-1962

Autograph letter signed in full to tenor Paul Althouse. 2 pp. of a bifolium. 12mo. Dated Hampshire House, May 10, 1947. In black ink. With autograph envelope, ca. 109 x 130 mm., postmarked New York, May 12, 1947, with the name and New York address of recipient. Very slightly worn; correction, presumably in Flagstad's hand, to date; envelope slightly worn and torn.

"I should have written you long before to thank you so very much for coming to my rescue, it did me a lot of good. My heartiest thanks and greetings Yours very sincerely..."

Kirsten Flagstad was a Norwegian soprano. Her first appearance at the Metropolitan Opera, "on February 2, 1935 as Seiglinde, followed four days later by Isolde, was the beginning of her world fame. Her first Brünnhilde performances, later in 1935, set the seal on her success. In 1936 and 1937 she sang Isolde, Brünnhilde and Senta at Covent Garden, arousing as much enthusiasm in London as in New York... Although Flagstad was not a singer of naturally ardent temperament, she was always a superlative musician, with a rock-like sense of rhythm and flawless intonation. The lasting purity and beauty of her tone, unsurpassed in the Wagner repertory, probably owed much not only to natural gifts and sound training, but to the enforced repose of the war years and the fact that she undertook no heavy roles until middle life. At 40 she sang with a voice of radiant

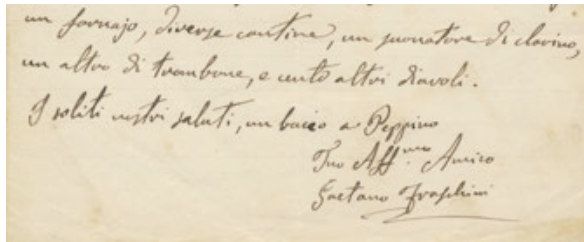


280. FLAGSTAD, Kirsten 1895-1962

Role portrait postcard photograph signed in full of the soprano as Brünnhilde in Wagner's Die Walküre. Three-quarter-length portrait. Ca. 140 x 89 mm. With name and New York address of the Metropolitan Opera Guild printed to verso. Slightly creased at corners; small stain to upper right edge; pencil annotation to verso. (24031) \$75



281. **FOSTER, Stephen Collins 1826-1864**
First Day of Issue envelope with portrait stamp of Foster within decorative border and "U.S. Honors Famous Americans" printed in green at left, with block of four 1-cent commemorative postal stamps, postmarked Bardstown, Kentucky, May 3, 1940 and "First Day of Issue." (24455) \$40



The "Tenore della Maledizione"

282. **FRASCHINI, Gaetano 1816-1887**
Autograph letter signed in full to "Dearest Ferdinando." 1 page of a bifolium. Octavo. Dated Porretta, June 25, [18]71. In black ink. In Italian (with translation). Slightly worn and soiled; creased at folds and overall; two short tears to central fold.

Fraschini describes an unfortunate sojourn in Porretta.

"The Mignani are very kind and the apartment good but horribly located, where it is impossible to rest, and were it only last night, when the drunkards properly celebrated San Giovanni; then the narrow street with a shack on top – all considered I truly don't know if we'll stay... What is very comfortable is the bathing establishment, they are truly delightful baths, and were these absent, I don't think anyone would come to this town to be taken advantage of by paying 25 lire a day to rent a place situated between two butchers, a baker, several canteens, a clarinet player, a trombone player, and a hundred other devils... "

Fraschini "created Gerardo in Caterina Cornaro (1844); other Donizetti operas in which he sang

included Linda di Chamounix, Maria di Rohan, La favorite, Poliuto and Lucia di Lammermoor. He was dubbed the 'tenore della maledizione' because of the force with which he delivered Edgardo's curse in Lucia, and was noted above all as an early tenore di forza. He was chosen by Verdi to create Zamoro in Alzira (1845, Naples), Corrado in Il corsaro (1848, Trieste), Arrigo in La battaglia di Legnano (1849, Rome) and the title role of Stiffelio (1850, Trieste). He also appeared in Oberto, Ernani, I Lombardi, I masnadieri, Luisa Miller and Il trovatore. In 1856 he sang Henri in Les vèpres siciliennes at Rome, in 1858 Gabriele Adorno in Simon Boccanegra at Naples, and he created Riccardo in Un ballo in maschera (1859, Rome). It is a commentary on his technique and taste that, after so many forceful roles, he could still be expected to sing with the refinement and elegance necessary for Riccardo's music. He sang in the first London performance of I due Foscari at Her Majesty's Theatre (1847), in La forza del destino at Madrid (1863), and La traviata and Rigoletto at the Théâtre Italien, Paris (1864). He made his last appearance as Gennaro in Lucrezia Borgia at Rome in 1873 when, though in his late fifties, he still retained the firmness and security of his voice." Elizabeth Forbes in Grove Music Online. (24265) \$150



283. **FREMSTAD, Olive 1871-1951**
Signed program for a recital of songs and the Liebestod from Wagner's Tristan and Isolde with George F. W. Bruhns accompanying, Heilig Theatre, Portland, October 7, 1914. Octavo. 8 pp. With large autograph signature in pencil of the noted American mezzo-soprano. Somewhat creased; two small black ink stains to upper inner margin of first page.

Fremstad was a noted American mezzo-soprano and soprano of Swedish birth. "During the Covent Garden seasons of 1902 and 1903 she made a very favourable impression in various Wagner roles. On 25 November 1903 she made her Metropolitan debut as Sieglinde, and remained at the house with increasing success for 11 consecutive seasons, singing under both Mahler and Toscanini in her Wagner repertory..." Desmond Shawe-Taylor in Grove Music Online. (24407) \$25



284. FREMSTAD, Olive 1871-1951

*Autograph signature. In black ink on verso of a note card with Fremstad's gold monogram embossed at head, ca. 82 x 131 mm. Very slightly worn; minor bleeding to several letters, not affecting legibility; pencilled annotations dated July 16, 1924 to edges of verso. Together with a full-length role portrait photograph by Mishkin in New York of the soprano as Isolde in Wagner's *Tristan und Isolde*. Laid down to white mount, ca. 144 x 94 mm. Slightly worn and silvered; minor cracking to lower right corner; minor remnants of former mount to verso. (24304) \$65*

285. FRENI, Mirella born 1935

*Three-quarter length role portrait photograph by Louis Mélançon, Metropolitan Opera House, New York as Susanna in Mozart's *Le Nozze di Figaro*. Signed in full. Ca. 252 x 203 mm.*



*Italian soprano Mirella Freni has sung La Scala, Covent Garden, Salzburg, and other major opera houses. "She made her Metropolitan debut in 1965 as Mimì and her repertory there included Gounod's *Juliet*, *Liù* and *Tatyana* (1989)... The purity, fullness and even focus of her voice are evident in her many recordings, most notably in her *Mimì*, *Aida*, *Micaëla* and *Tatyana*." Harold Rosenthal and Alan Blyth in Grove Music Online. (23829) \$35*



286. FRENI, Mirella born 1935 and Nicolai Ghiaurov 1929-2004

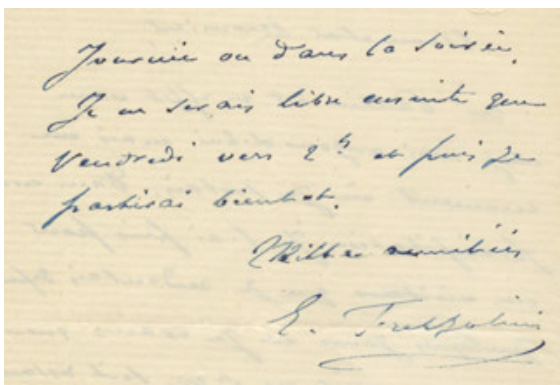
*Full-length role portrait photograph signed "Mirella Freni" and "N. Ghiaurov" of the singers as Elisabeth and Philip II in Verdi's *Don Carlos* and dated [19]94. Ca. 252 x 200 mm.*

Bulgarian bass Nicolai Ghiaurov "made his debut at Covent Garden in 1962 (as Padre Guardiano) and at the Metropolitan in 1965 (as Méphistophélès)..." Boris and Philip II were among his most notable roles. "He possessed a voice of unusually rich and varied colour

allied to an excellent vocal technique and remarkable musicality. A vigorous and painstaking actor, as an interpreter he tended to express the strong and violent emotions rather than the finer and more intimate shades of meaning. He left notable souvenirs of his appreciable art on disc, among them his Philip II under Solti, Boris under Karajan and his Don Quichotte." Rodolfo Celletti and Alan Blyth in *Grove Music Online*. (23831) \$35



287. **FRENI, Mirella born 1935**
Signed excerpt from a Metropolitan Opera program for a performance of Verdi's Don Carlo, New York, March 22, 1983. Octavo. 2 pp. Some wear and slight loss to blank left edge; occasional foxing. (24451) \$25



A Noted Verdi Soprano Writes to the Publisher Escudier

288. **FREZZOLINI, Erminia 1818-1884**
Autograph letter signed "E. Frezzolini" to the French music publisher Marie Escudier. 2 pp. of bifolium.

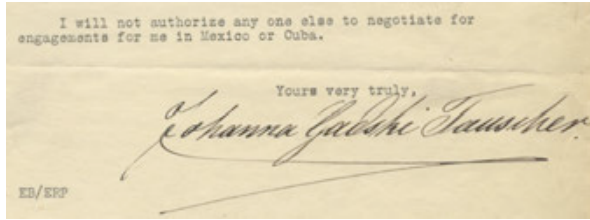
Octavo. Dated Tuesday evening. In blue ink. On stationery with Frezzolini's monogram embossed at head. In French (with translation). With autograph envelope, ca. 58 x 86 mm., with recipient's name and address to upper panel. Very slightly worn and soiled; creased at folds and slightly overall; minor remnants of former mount to blank second leaf.

Frezzolini asks Escudier to apologize to a certain Mr. Paulin for her poor welcome. She then relays several times during which she would be free to meet Paulin.

"Mr. Paulin did indeed come to see me today but at the moment when I was leaving. In my hurry I took him for a visitor whom I had feared for several days and I fear that my welcome made itself felt! Please relay to him my regrets about it and believe me that I will always be inclined to be pleasant to you and your friends."

Closely identified with Romantic opera and especially with Verdi, Frezzolini "had bel canto skills but sang in the new manner called for by Verdi's works, uniting smooth legato and dramatic power. Her sensational début, at Florence in 1837, was in the title role of Bellini's Beatrice di Tenda; this remained one of her most effective parts, along with Donizetti's Lucrezia Borgia (in which she caused another sensation, at La Scala in 1840), Bellini's Elvira (I puritani), and Verdi's Giselda, Gilda (Rigoletto) and Leonora (Il trovatore). She also created the title role in Coccia's Giovanna II, regina di Napoli (1840, Milan). She was compared to Maria Malibran for boldness, intensity and pathos, with an added sweetness of timbre; Féti's wrote of her beauty and nobility on stage. After an early London season (1841) and many Italian engagements, she spent the years between 1847 and 1857 in St Petersburg, Madrid, London and Paris." John Rosselli in *Grove Music Online*.

In 1840, Marie-Pierre-Pascal Escudier (1809-1880) and his brother Léon (1815-1881) 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. Richard Macnutt in *Grove Music Online*. (24135) \$200

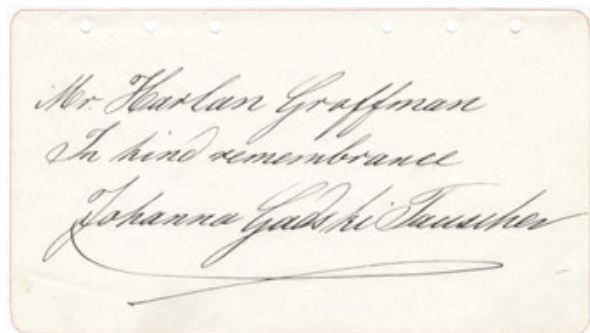


289. GADSKI, Johanna 1872-1932

Typed letter signed "Johanna Gadski Tauscher" to Management Ernest Briggs, Inc. 1 page. Quarto. Dated January 10, 1922. Signed in black ink. On letterhead with the name and New York address of the Management Ernest Briggs, Inc. embossed at head. Slightly worn and soiled; creased at folds and slightly overall; remnants of former mount to blank verso.

Gadski authorizes the Briggs firm to negotiate recital, orchestra, and operatic engagements in Cuba and Mexico.

Johanna Gadski was a prominent German soprano. "Between 1900 and 1917, however, her main centre was the Metropolitan, with whose company (after a previous appearance as Elisabeth in Tannhäuser on tour in Philadelphia) she made her house début on 6 January 1900 as Senta; she became one of its most valuable Brünnhildes and Isolde, excelling also in many Verdi roles such as Aida, Leonora (Il trovatore) and Amelia... From 1929 until her death (in a car accident) she was active and successful in a Wagnerian touring company in the USA organized at first by Sol Hurok and then by herself. She sang even the heaviest Wagner roles with unfailing beauty of voice and purity of style, and showed the same qualities in her Italian parts. Her powers are well documented in the large number of records which she made between 1903 and 1917, notably in her Wagner excerpts and in scenes from Aida and Il trovatore with Caruso, Homer and Amato." Desmond Shawe-Taylor in Grove Music Online. (23625) \$125



290. GADSKI, Johanna 1872-1932

Autograph signature ("Johanna Gadski Tauscher") on an album leaf together with a three-quarter length cabinet card photograph by Aimé Dipont, New York. Leaf ca. 95 x 170 mm., inscribed: "Mr. Harlan Graffman In kind remembrance." Very slightly worn. (24654) \$90



291. GADSKI, Johanna 1872-1932

Three-quarter length role portrait postcard photograph of Gadski as Brünnhilde in Wagner's Die Walküre, with her horse Grane. Signed in full, dated 1914, and inscribed: "Souvenir de Johanna Gadski." Ca. 187 x 86 mm. "CG Co 4." printed to lower left corner. Slightly worn and silvered; pencil annotations in German to verso. (24033) \$115



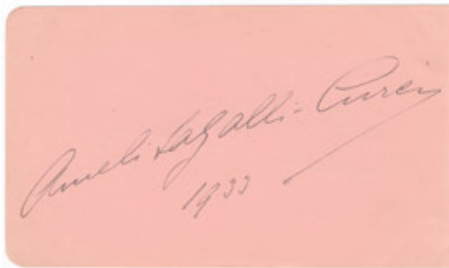
292. GADSKI, Johanna 1872-1932

Bust-length photograph by Marceau, New York. Signed in full, dated February 1930, and inscribed: "In remembrance." Ca. 240 x 191 mm. Slightly worn; minor creasing to left corners and lower right portion. (23833) \$135

register, up to e", remained pure and free from shrillness. Her style... had a languorous grace and charm of line capable of conveying both gaiety and pathos. Her numerous Victor records, especially those made before 1925 by the acoustic process, deserved their enormous vogue, being among the best of their kind ever made... " Desmond Shawe-Taylor in Grove Music Online.



Italian baritone Antonio Scotti "made his début at the Circolo Filarmonico, Naples, in March 1889 as Cinna in Spontini's La vestale. The first part of his career, spent in Madrid, South America, Russia and the major Italian cities, ended with his début at La Scala (1898-9)... After his début at Covent Garden (1899) and at the Metropolitan Opera (1899-1900), Scotti's performances were largely confined to London... and New York, where he sang regularly until 1933." Rodolfo Celletti and Valeria Pregliasco Gualerzi in Grove Music Online. (24528) \$60



293. GALLI-CURCI, Amelita 1882-1963

Autograph signature of the noted Italian soprano dated 1933. In black ink on a pink album leaf, ca. 93 x 158 mm. With the autograph signature of the noted Italian baritone, Antonio Scotti (1866-1936; "A Scotti"), in blue ink to verso. Very slightly worn.



"Galli-Curci made a spectacular début at Chicago as Gilda on 18 November 1916. She remained with the Chicago company for eight consecutive seasons, singing Rosina, Amina, Lucia, Linda di Chamounix, Violetta, Dinorah, Juliette, Manon and Lakmé, and an occasional Mimi and Madama Butterfly. She made her début at the Metropolitan in La traviata on 14 November 1921, appearing as a regular member of the company in these and other similar parts 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

294. GALLI-CURCI, Amelita 1882-1963

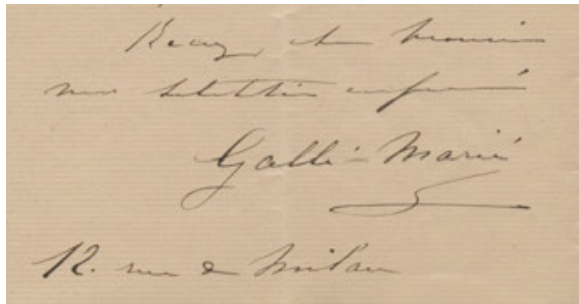
Bust-length photograph by Royal Atelier, New York. Signed in full and dated 192[?]. Ca. 245 x 195 mm. Handstamps of Royal Atelier and Evans and Salter Management to verso. Slightly worn, browned, stained and cracked; upper left corner slightly lacking; two holes to edges; remnants of former mount to verso. (23834) \$125



295. [GALLI-CURCI, Amelita 1882-1963] Cooke, James Francis 1875-1960

Ol' Car'lina... price 50 cents. [Piano-vocal score]. Philadelphia: Theodore Presser Co. [PN 16824-6], [1920]. Small folio. [1] (illustrated title in colour by Victor Georg), pp. 2-7 (music), [8] (publisher's advertisements). Somewhat worn and soiled; small edge tears.

James Francis Cooke was a pianist, composer, and author, and president of Theodore Presser music publishers from 1925-1936. (24398) \$15



296. GALLI-MARIÉ, Célestine 1840-1905

Autograph letter signed "Galli-Marié" to an unidentified male correspondent, most likely a theatre manager. 3 pp. of a bifolium. Octavo. N.d. In black ink. In French (with translation). Creased at folds; short tear to lower edge of central fold.

Galli-Marie presents her terms for a proposed engagement and asks her correspondent to reply quickly.

"Although many competent people have advised me to raise my sights, I have decided that for a first engagement one must be reasonable and here is what I wish: one month's contract, 1500 francs per performance (French silver), and twelve performances guaranteed during this month, plus a benefit. My

travel and that of my maid paid in advance, first class, round trip. Indeed, as you had proposed to me yourself, the deposit in advance in Paris of half the agreed-upon fees. Under these conditions, I can leave on the first of next February and I await your reply before considering other offers that have been made to me." With mathematical calculations to upper right portion of first page relating to Galli-Marié's proposed payment schedule (1500 [francs] x 12).

Galli-Marié "first appeared at the Opéra-Comique to considerable acclaim as Serpina in Pergolesi's La serva padrona (1862) and sang there regularly until 1885, creating the title roles of Mignon (1866) and Carmen (1875), as well as singing in works by Gevaert, Guiraud, Maillart, Massé and Massenet. Though principally associated with the Opéra-Comique, she toured in France and Europe, singing in the Italian première of Carmen at Naples and performing in London with a French company at Her Majesty's Theatre in 1886, as well as in Spain. With her return to the Opéra-Comique as Carmen in 1883 the work finally achieved the success in Paris it had enjoyed elsewhere in Europe. Her last appearance in the capital was in this, her most famous role, in a performance with Melba (Micaëla), Jean de Reszke (Don José) and Lassalle (Escamillo) in December 1890 at the Opéra-Comique, to raise funds for a monument to Bizet. She was praised for her intelligence, natural acting ability (as both comedian and tragedian) and musicianship; her voice was not distinguished for its range or volume, but for the warmth of its timbre." Harold Rosenthal and Karen Henson in Grove Music Online. (24136) \$250



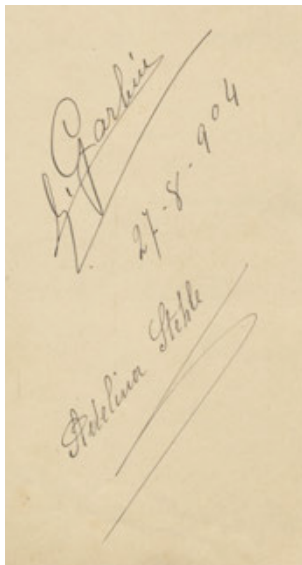
297. GALLI-MARIÉ, Célestine 1840-1905

Carte de visite photograph of the noted French mezzo-soprano. Ca. 1864. Full-length portrait, seated, in the

title role of Louis-Aimé Maillart's Lara. Ca. 106 x 64 mm. Slightly worn, soiled and stained, with manuscript identification to lower blank margin. (24551) \$85



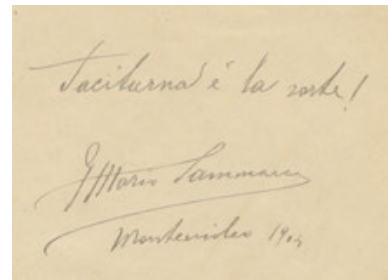
298. **GALLI-MARIÉ, Célestine 1840-1905**
Carte de visite photograph by Bingham, Paris of the noted French mezzo-soprano. Ca. 1864. Full-length portrait in the title role of Louis-Aimé Maillart's Lara. Ca. 107 x 64 mm. Slightly worn, soiled and browned, with manuscript identification to verso. (24552) \$75



299. **GARBIN, Edoardo 1865-1943**
Autograph album leaf signed "G. Garbin." Octavo. Dated August 27, [1]904. In black ink. Together with the autograph signatures of Adelina Stehle and G. Mario Sammarco, and an inscription ("taciturna è la sorte!") and additional date (Montevideo, 1904) in

Sammarco's hand. Slightly worn and stained; several very small stitching holes to left edge.

Edoardo Garbin was an Italian tenor who sang Fenton in the première of Verdi's Falstaff and Dufresne in the première of Leoncavallo's Zazà. He subsequently married his Nannetta from the Falstaff première, Adelina Stehle (1860-1945), with whom he then appeared for many years, principally in the Puccini operas. Stehle also took leading soprano roles in two Mascagni premières, Guglielmo Ratcliff and Silvano. J.B. Steane in Grove Music Online.



Mario Sammarco was an Italian baritone whose voice was "clear, but resonant, round and of extensive range." His theatrical ability later led him to prefer verismo roles, particularly Tonio, Gérard, Scarpia, Rafaele (Wolf-Ferrari's I gioielli della Madonna), and the parts he created in Leoncavallo's Zazà (Casart, 1900) and Franchetti's Germania (1902)." Rodolfo Celletti in Grove Music Online. (23626) \$35



300. **GARBIN, Edoardo 1865-1943 and Adelina STEHLE 1860-1945**

Four role portrait postcard photographs signed of the singers as Rodolfo and Mimi in Puccini's La Bohème. Each with the name and London address of the

recipient, Giuseppe Mangiarotti, notated [?in Garbin's hand] to address panel. All slightly worn and with occasional minor defects.

- Full-length portrait in a scene from the first act of the opera. Signed "A. Stehle" and "E. Garbin" in black ink. Postmarked Odessa, March 19, [19]04. Alterocca-Terni, no. 3268; Brogi (photographer). Ca. 90 x 139 mm. With a three-measure musical quotation with text underlaid and a reproduction signature of the composer printed to left portion.

- Full-length portrait in a scene from the end of the third act of the opera with soprano [?Amelia Cremona] Campagnoli as Musetta and Edoardo Sottolana as Marcello. Signed "A. Stehle," "E. Garbin," "Campagnoli," and "Sottolana" in black ink. Postmarked Odessa, March 19, [19]04. Alterocca-Terni, no. 3275; Brogi (photographer). Ca. 91 x 140 mm. With a two-measure musical quotation with text underlaid, the reproduction signature of the composer, and a short excerpt from the libretto (several lines each for Rodolfo, Mimi, and Musetta) printed to lower portion.



- Full-length portrait of Rodolfo. Signed "E. Garbin" and inscribed "Affectionate greetings" in black ink. Postmarked Odessa, November 19, [19]03. Alterocca-Terni, no. 3278; Brogi (photographer). Ca. 139 x 91 mm. With a three-measure musical quotation with text underlaid from the third act of the opera and the reproduction signature of the composer printed to lower portion. In Italian (with translation).

- Full-length portrait of Mimi. Signed "Adelina Stehle." Postmarked Odessa, March 19, [19]04. Alterocca-Terni, no. 3279; Brogi (photographer). Ca. 140 x 90 mm. With a two-measure musical quotation with text underlaid from the third act of the opera and the reproduction signature of the composer printed to lower portion. (24081) \$125

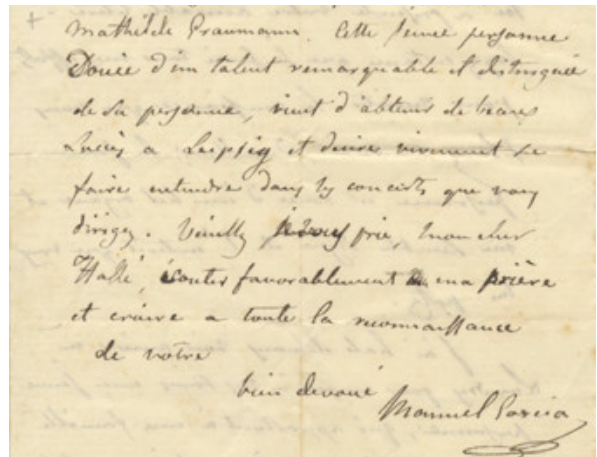


301. GARCIA II, Manuel Patricio 1805-1906.

A small archive of material relating to the prominent baritone and singing teacher Manuel Garcia. Includes 11 autograph letters in Garcia's hand, ephemera relative to his 100th birthday celebration at the Hotel Cecil in London, and autograph letters of Joaquina Garcia (Manual I's second wife), Eugénie Garcie née Mayer (wife and pupil of Manuel II), etc.

Autograph Letters of Manuel Garcia II

- 1 p. Octavo. To Auber, "Directeur du Conservatoire Royal de Musique, Paris." On personal letterhead with embossed initials "EG" (Eugenie Garcia) to upper left corner. Written from 6 rue Chabanaïs, with date of 1843 added in another hand. With integral address leaf. Garcia apologizes for his absence from Paris, etc.



- 2 pp. Octavo. Dated [London,] January 4, 1851. To the English pianist and conductor [Charles] Hallé. In French (with translation). Hallé's protégée, a certain Miss Dawson, who "has the gift of a lovely voice," has delivered what was presumably a letter of introduction from Hallé. Garcia asks if he may place his own pupil,

Mathilde Graumann, in Hallé's care. "Permit me to make a request of you: knowing the powerful influence you have in the musical world in Manchester, I ask you to be so kind as to take under your protection one of my good pupils, Miss Mathilde Graumann. This young person, blessed with a remarkable talent and a distinguished appearance, has just had a great success in Leipzig and would very much like to be heard in concerts that you conduct." Creasing and short tears at folds; small tear to lower edge; minor foxing, soiling, and wear; pencil annotation to upper blank margin of recto.

Manuel Patricio Garcia was the son of the composer and singing teacher Manuel Garcia (1775-1832).

His "Mémoire sur la voix humaine, presented to the Académie des Sciences (Paris, 1841), was the foundation of all subsequent investigations into the voice, and his invention of the laryngoscope (1855) brought him world fame. His Traité complet de l'art du chant (1840-47) remained a standard work for many years. He was a professor at the Paris Conservatoire (1847-50), and at the RAM, London (1848-95); he spent the latter half of his life in England... His pupils included Jenny Lind, Hans Hermann Nissen, Erminia Frezzolini, Julius Stockhausen, Mathilde Marchesi, Charles Bataille and Charles Santley." James Radomski and April Fitzlyon in Grove Music Online.

Soon after their inception in 1858, "the Hallé Concerts became Manchester's leading musical event; Hallé conducted them, often also appearing as piano soloist, for the remaining 37 years of his life. His programmes were adventurous and he engaged leading soloists of the day." Michael Kennedy in Grove Music Online.

Mathilde Graumann married the Italian baritone and singing teacher Salvatore Marchesi in 1852, the year of her single stage appearance, as Rosina, at Bremen. "In 1854 she began to teach, in Vienna, Paris, Cologne and again Vienna. In 1881 she founded her own school of singing in Paris, where her pupils included Emma Calvé, Gabrielle Krauss, Nellie Melba, Sibyl Sanderson, Emma Eames, Katharina Klafsky, Selma Kurz, and her daughter Blanche Marchesi. She retired in 1908. She published numerous sets of vocal exercises, mostly under the title L'art du chant, with various opus numbers, from the 1850s onwards, and an Ecole Marchesi: méthode de chant théorique et pratique (Paris, 1886; Eng. trans., 1896, 1903) as well as a book of memoirs." Elizabeth Forbes in Grove Music Online.

- 3 pp. of a bifolium. Octavo. Signed in full. To an

unidentified male correspondent. Dated February 22, 1868. In French. An interesting letter in which Garcia expresses his support for any measures that would bring new vigor to the Royal Academy of Music. He congratulates his correspondent [?Auber] on his "magnificent composition" that he had heard the previous evening. With the small circular embossed stamp of the Westminster Club to foot.

- 1 p. of a bifolium. Octavo. Signed "M. Garcia." To Mr. Salaman (the composer, pianist and concert manager Charles Kensington Salaman, 1814-1901). No date [but after 1874]. In French. With annotations to blank p. 2 in another hand with the date 1864 in ink and 1874 in pencil. Garcia praises Mathilde Martin, a young pianist and encourages Salaman to make her acquaintance.

- 1 p. Octavo. Unsigned. To an unidentified correspondent. Saturday, no year [but after 1874]. 5 Bentinck Street, [London] (Garcia's address after 1874; see Mackinlay: Garcia the Centenarian and his Times, pp. 237-38). In French. Relative to an appointment next Monday.

- 1 p. of a bifolium. Small octavo. Signed "M. Garcia." To an unidentified female correspondent. Undated [but after 1874]. Written from 5 Bentinck Street (see above). In French. Relative to confusion over the times of an appointment.

- 1 p. of a bifolium. Octavo. Signed in full. To the distinguished writer on music and editor of the first edition of "A Dictionary of Music and Musicians," Sir George Grove (1820-1900). Dated Mon Abri, Cricklewood, March 20, 1886. In French. Relative to his invitation from the Queen to participate in an occasion at the Royal College.

- 1 p. of a bifolium. Octavo. Signed "M. Garcia." To organist, teacher and composer Mr. Silas. Undated [but 1880s]. Written from Mon Abri, Kilburn Rise. In French. Garcia will be happy to receive the daughter of Silas's friend and to hear her sing. It is a pity that she cannot be put into an envelope to avoid the problems of London traffic!

- 2 pp. of a bifolium. Octavo. Signed "M. Garcia." To Sir George Grove. Undated [but 1880s]. Written from Mon Abri. In English. With several corrections.

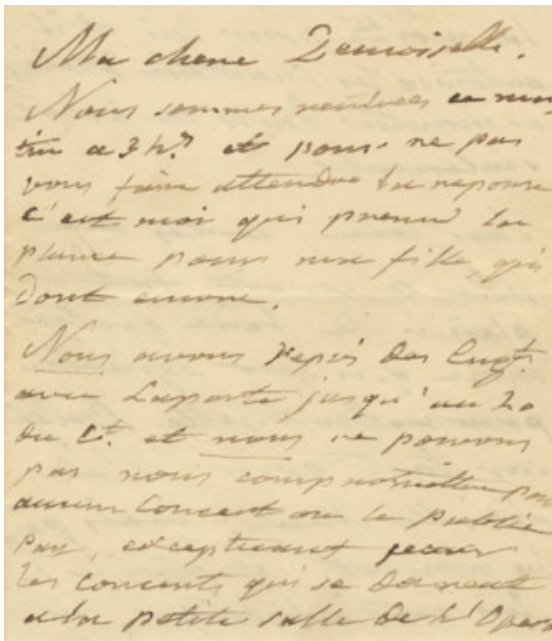
- 1 p. Octavo. Signed "M. Garcia." To Sir Felix Semon (1849-1921), a pioneer in neurolaryngology. Cricklewood near London, March 1905. In French.

- 1 p. of a bifolium. Octavo. Signed "M. Garcia." To

an unidentified female correspondent. Wednesday, January, Wednesday [no year]. 1 Bentinck Street, Manchester Square, [London]. In French. Relative to a piece to be sung.

- Closing fragment of an autograph letter signed "M. Garcia" with a postscript wishing his correspondent a happy new year and the address "Mon Abri, Shootup #11 Kilburne."

Autograph Letter of Joaquina Garcia, Eugène Garcia, and Gustave Garcia



Joaquina Garcia 1780-1864

4 pp. of a bifolium. 12mo. Dated [London?] June 5 or 6, 1839. To an unidentified female correspondent, presumably another singer. Signed "Jna Garcia". In black ink on cream paper with gilt edges. With the date of receipt (July 6, 1839) notated in another hand to lower blank portion of fourth page. In French (with translation). Creased at folds; light wear; minor pencil annotation to upper left corner of first page. A rare early document of the famed Garcia family. An arrangement with Pierre François Laporte, manager of the King's Theatre in London, prevents Joaquina's young daughter, Pauline Garcia (later Pauline Viardot), from appearing in another concert unless the hall is specified.

"We returned this morning at 3 o'clock, and in order not to make you wait for a reply, it is I who take up a pen for my daughter who is still sleeping... we cannot commit ourselves for any concert where the public pays, except for the concerts which are given at the

little hall of the Opera, because Laporte takes half for himself, and he authorizes the Italian singers to sing only in this location. Otherwise my daughter certainly would have taken pleasure in doing something which would be agreeable to a Belgian lady, especially for Miss Meurts, but for the moment this pleasure is forbidden to her, unless you gave your concert in a particular hall! In which case Pauline would be able to sing one or two pieces. You will see."

Soprano Maria Joaquina Siches (stage name Joaquina Briones) was the second wife of celebrated tenor Manuel Garcia and mother of three of the most famous singers of the nineteenth century: Maria Malibran (1808-1836), Manuel Garcia the Younger (1805-1906), and Pauline Viardot (1821-1910), whom this letter concerns. On May 9, 1839, several weeks before Joaquina composed this letter, Pauline had made her operatic debut in London as Desdemona in Rossini's Otello.

Eugène Garcia

- 2 pp. of a bifolium. Octavo. Signed "E. Garcia." To an unidentified female correspondent. Dated Sunday, 11 Rue de Provence. On personal letterhead with the initials "EG" printed in blue at head. Relative to the hours she will be home for the next few days.

- 1 p. of a bifolium. Octavo. Signed in full. To an unidentified male correspondent. Written from 6, rue Chabonais, n.d. In French.

- 2 pp. of a bifolium. Octavo. Signed "E. Garcia." To Madame Orfila, Ecole de Médecine (Anne Gabrielle née Lesueur, 1793-1864, wife of Mathieu Orfila, 1787-1853, founder of toxicology). Written from 6 Place d'[?], 40 rue St. Lazare. On personal letterhead with embossed initials "EG" in gold to upper left corner. Dated 1845 in an unidentified hand. With integral address leaf. In French. Garcia expresses her great regret that she could not come to see her correspondent as Mr. Rodrigues was coming to rehearse "sa musique ancienne."

Together with:

- 2 pp. Octavo. Signed in full. To Daniel Auber (1782-1871), director of the Paris Conservatoire. Dated 1843 in another hand. In French. Garcia explains the reasons for her husband's delay in returning to Paris, saying that business was keeping him in Dublin for a few more days. Tipped into the above letter. Slightly torn at upper inner edge.

- 2-1/2 pp. of a bifolium. Octavo. Signed "E. Garcia." To an unidentified correspondent. N.p., n.d. In French. Complaining about Auber. Incomplete.

Gustave Garcia 1837-1925

- 4 pp. of a bifolium. Octavo. Dated November 28, [18]81. To an unidentified male correspondent. Signed "G. Garcia. In English. Relative to a proposed concert by himself and "three good pupils from the Academy" performing a selection from Faust and Trovatore.

All letter slightly worn; creased at folds; other minor defects; some with remnants of former mount to verso.

100th Birthday Celebration Memorabilia

- Semon, Felix. Autograph letter signed in full. 4 pp. of a bifolium. Octavo. To Edward Speyer. Dated February 21, 1905. Together with an autograph note on a postal card to Speyer dated March 20, 1905, attached to autograph envelope with string through two pinholes. Relative to the upcoming celebration of Manuel Garcia's 100th birthday, including details of the morning reception and evening banquet and mentioning the noted German baritone Julius Stockhausen (1826-1906), a student of Garcia and himself an eminent vocal pedagogue; he will not be able to attend the celebration but will send his children instead. In German (with translations).

- Printed announcement of the "Banquet in Honour of the 100th Birthday of Señor Garcia... March 17th, 1905," with two small oval inlaid portraits, one "About the time of his Invention of the Laryngoscope" and the other "At the present time, his 100th Birthday." Includes menu and "Toast List." Bound with red and gold silk ribbons.

- Printed banquet ticket with invitee's name "Ed. Speyer Esq." completed in manuscript, with associated ephemera including a ticket to the "Morning Commemoration" and 4-page program attached with string through two pinholes

- Large folding "Plan of Tables" for banquet seating with attendees named

- Large photograph (350 x 233 mm.) of "Manuel Garcia addressing the Company" [manuscript] of the Laryngological Society of London"

Associated Memorabilia

- Postcard photograph by the Dover Street Studios of Albert Garcia (1875-1946), grandson of Manuel Patricio Garcia, signed. Laid down to yellow card mount.

- 2 colour postcard photographs of Carmen Garcia (after 1880-1924), Manuel Patricio Garcia's daughter

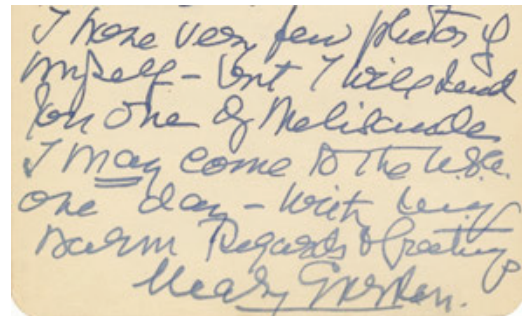
from his second marriage, one highlighted in white. Laid down to yellow card mount.

- Garcia. Hints on Singing... Translated from the French by Beata Garcia. New & Revised [Second] Edition. London: Ascherberg, Hopwood and Crew, copyright 1894. Large octavo. Original printed wrappers. 1f. (title), [iii]-[viii], 75, [i] (blank) pp.

- Garcia. School of Singing for the Medium Voice. London: Edwin Ashdown. New and Revised Edition. Folio. 1f. (title), 36 pp. Worn; remnants of tape to title and inner upper wrapper.

- Printed articles by Lloyd Harris; Viktor Fuchs; Le Centenaire de Manuel Garcia in *Le guide musical* 51, no. 11, March 12, 1905; excerpts from *The Times* (London), March 18, 1905; obituaries; tombstone rubbings, etc.

Garcia's first wife was Eugénie Mayer (1815-1880), an operatic soprano (active 1836-58) and singing teacher. (24545) \$3,500



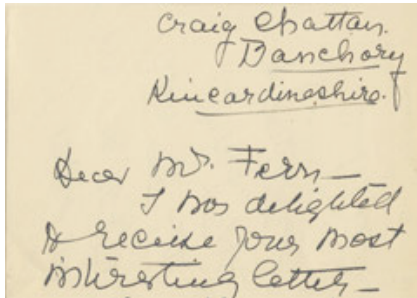
302. GARDEN, Mary 1874-1967

Autograph letter on both sides of a card signed in full to [Dale E.] Fern. Dated Aberdeen, April 25, [19]48. Ca. 89 x 114 mm. With autograph envelope, ca. 96 x 121 mm., postmarked Aberdeen, April 27, 1948, with Fern's name and New York address in black ink to upper panel. Slightly soiled and smudged

"Many thanks for your very charming letter[.] The record of the 'Tower Scene' with Debussy at the piano can only be bought in the U.S.A. = Yes I made it - I have very few photos of myself - but I will send you one of Melisande[.] I may come to the U.S.A. one day - with very warm regards and greetings."

An American soprano of Scottish birth, "Garden was recognized as a supreme singing-actress, with uncommonly vivid powers of characterization (her dramatic style influenced by both Sarah Bernhardt and Coquelin Ainé) and a rare subtlety of colour and

phrasing." In 1902, Claude Debussy chose her to sing *Mélisande* in the première of *Pelléas et Mélisande*." Michael T.R.B. Turnbull in *Grove Music Online*. (23630) \$120

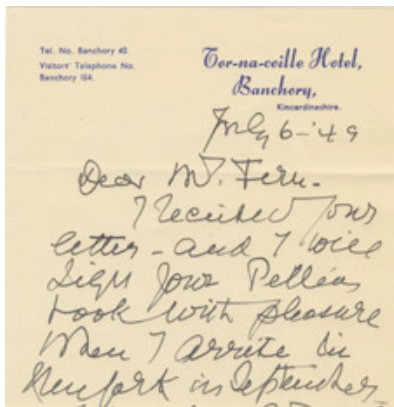


303. **GARDEN, Mary 1874-1967**

Autograph letter signed in full to [Dale E.] Fern. 3 pp. of a bifolium. Octavo. Dated Craig Chattan, Banchory, Kincardineshire, March 21, [19]49. In black ink. With autograph envelope, ca. 96 x 146 mm., postmarked Kincardineshire March 21, [19]49, with Fern's name and New York address in black ink to upper panel. Slightly worn; creased at folds; small tear to central fold of second leaf.

Garden thanks Fern for his "interesting" letter, and opines about the quality of contemporaneous opera singers.

"...When I arrive in New York next September, it will interest and amuse me to hear all these great artists in opera you speak of. Today the operatic world holds many places for great artists, but there does not seem to be very many in any country for the present." (23631) \$120

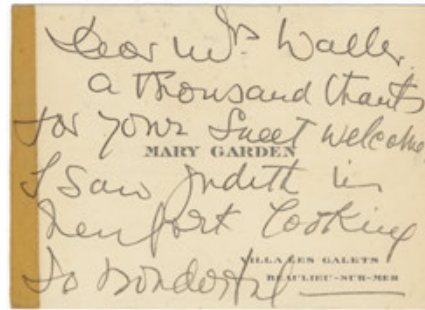


304. **GARDEN, Mary 1874-1967**

Autograph letter signed in full to [Dale E.] Fern. 1 page. Octavo. Dated July 6, [19]49. In black ink. On

stationery with "Tor-na-coille Hotel, Banchory, Kincardineshire" and the hotel's phone numbers printed at head. Creased at folds.

"I received your letter, and I will sign your *Pelléas* book with pleasure when I arrive in New York in September. I have no photographs of *Salome*, I am sorry to say. Greetings!" (23633) \$135



305. **GARDEN, Mary 1874-1967**

Autograph note on both sides of a visiting card signed in full to "Mr. Waller." N.d. In black ink. With Garden's name and French address printed to recto. Ca. 80 x 110 mm. Occasional light staining and smudging; narrow band of tape to left edge of recto.

"Dear Mr. Waller, A thousand thanks for your sweet welcome. I saw Judith [Waller?] in Newport looking so wonderful. I shall be glad when she is back in New York - With warm regards." (23628) \$75



306. **GARDEN, Mary 1874-1967**

Three-quarter length photograph by Moffett in Chicago, signed in full, dated 1921, and inscribed to Guido Rossi. Ca. 253 x 203 mm. Slightly worn and soiled; corners slightly creased and with very minor loss; considerably mottled, most likely as a result of damage to the negative itself. (23837) \$65



307. GARDEN, Mary 1874-1967

Bust-length oval portrait photograph signed in full. From the studio of Matzene, Chicago, 230 x 178 mm., with decoratively-cut studio label laid down to lower right portion of image, copyright notice handstamped to verso. Slightly worn.

Mary Garden was based in Chicago from 1910 to 1934; Matzene's photographic studio operated there from 1900 to 1937. (23919) \$175

Original publisher's printed wrappers. 59, [i] (blank) pp. With text in English and French on facing pages. With March 20, 1910 program featuring Garden, Charles Dalmores, Gerville-Reache and Dufranne and contemporary newspaper review laid in. Wrappers worn; clipping browned and laid down to upper edge of title. (24444) \$35



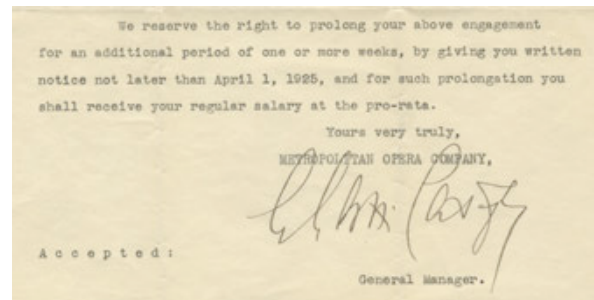
309. GARDEN, Mary 1874-1967

Excerpt from a program for the "last Performance of Miss Mary Garden" in Massenet's Le Jongleur de Notre Dame, Grand Opera Company, Philadelphia and Chicago, February 1, 1913. Signed by Garden and dated 1954. Ca. 142 x 153 mm. 2 pp. Slightly worn; edges slightly chipped; short split at fold; two small staple holes, not affecting signature. (24412) \$25



308. GARDEN, Mary 1874-1967

Pelléas and Melisande Lyric drama in five acts... done into English by Charles Alfred Byrne. Music by Claude Debussy As performed, for the first time in America at the Manhattan Opera House, under the direction of Oscar Hammerstein. [Libretto]. New York: Charles E. Purden, [1910].

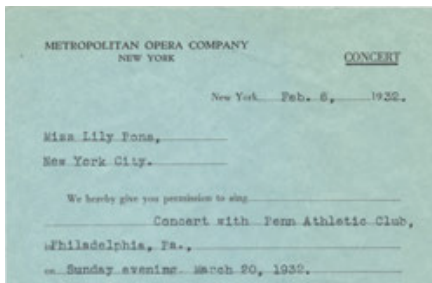


310. GATTI-CASAZZA, Giulio 1869-1940

Typed letter signed ("G Gatti-Casazza") to the celebrated American baritone Lawrence Tibbett. 1 page. Folio. Dated New York, April 14, 1924. On letterhead with "Metropolitan Opera Company... Giulio Gatti-Casazza General Manager..." printed at head. Creased at folds and slightly overall. An important document detailing the conditions of Tibbett's second season (before his great triumph as Ford in Falstaff in 1925):

"Dear Sir, Your engagement with the Metropolitan Opera Company is hereby renewed for the season 1924/25, as per paragraph XIX of your contract dated May 8, 1923, with the exception of the salary which shall be Ninety (\$90) Dollars per week."

Giulio Gatti-Casazza (1869-1940) was the director of La Scala in Milan (1898-1908) and the general manager of the Metropolitan Opera in New York (1908-1935). "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." His roster included major singers like Tibbett, Enrico Caruso, and Kirsten Flagstad. Patrick J. Smith in Grove Music Online. Lawrence Tibbett (1896-1960), star of opera, films and radio, was a member of the Metropolitan Opera from 1923 to 1950. He became the great Verdi baritone of his period and the star of several premieres of American operas. (23200) \$135



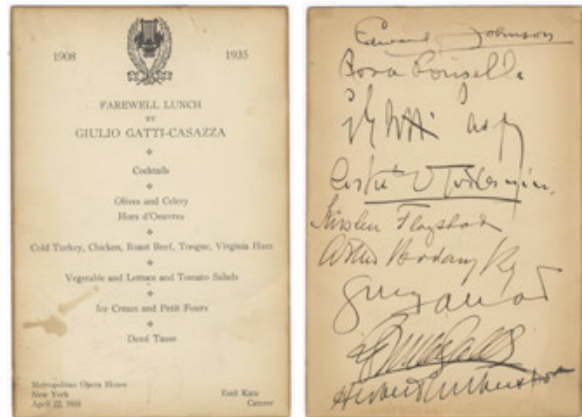
311. **GATTI-CASAZZA, Giulio 1869-1940**
Metropolitan Opera document signed ("G. Gatti-Casazza") and addressed to soprano Lily Pons. 1 page. Octavo. Dated New York, February 6, 1932. Signed in black ink. On blue paper. Slightly worn; creased at fold and slightly overall; very small split to central fold at right margin.

A form letter completed in typescript in which Gatti-Casazza gives Pons permission to sing a concert with the Penn Athletic Club in Philadelphia on Sunday evening March 20, 1932. With a typed postscript: "It is understood that you may have to sing at the Metropolitan either the day before or after."

An American soprano of French birth, Lily Pons (1898-1976) "made her operatic debut in 1928 at Mulhouse as Lakmé, with Reynaldo Hahn conducting. She then sang in French provincial houses as Gretel, Cherubino, Blonde, the Queen of Night and Mimi. On the recommendation of Zenatello, she went to the Metropolitan, making her debut in 1931 as Lucia. She caused a sensation and thereafter remained with the

company for 28 seasons. She had success as Gilda, Amina, Marie (La fille du régiment), Philine (Mignon), Olympia and, above all, Lakmé. In 1935 she sang Rosina at Covent Garden and Gilda and Lucia at the Paris Opéra. She sang in South America, San Francisco (where her roles included the Queen of Shemakha and Violetta), Monte Carlo and Chicago, and made several films. Married to André Kostelanetz from 1938 to 1958, she made her stage farewell at the Metropolitan in 1958 as Lucia. Pons possessed a pure, agile, high coloratura voice, as can be heard on her many recordings." Dennis K. McIntire and Alan Blyth in Grove Music Online.

Giulio Gatti-Casazza 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. (23686) \$75



Menu for Gatti-Casazza's Retirement Party, Signed by Toscanini, Flagstad, Farrar, &c.

312. **GATTI-CASAZZA, Giulio 1869-1940**
Menu for a "Farewell Lunch" at the Metropolitan Opera House in New York on April 22, 1935 given upon Gatti-Casazza's retirement as general manager. Signed by Gatti-Casazza, Arturo Toscanini, Rosa Ponselle, Kirsten Flagstad, Geraldine Farrar, Rosina Galli, Artur Bodansky, Edward Johnson, and Herbert Witherspoon on verso. 1935 and the signature "Rita De Leporte" (solo dancer and choreographer at the Met) penciled to lower left portion of recto. Ca. 151 x 102 mm. Slightly worn; edges browned; minor staining; small tear to upper edge with no loss to text; Leporte's signature very faded. (23202) \$300



313. **GATTI-CASAZZA, Giulio 1869-1940**
Autograph signature ("G. Gatti Casazza"). On a card with "Metropolitan Opera Association, Inc. Office of the General Manager" embossed at head. Ca. 82 x 133 mm. Very slightly worn. (24698) \$25



314. **GATTI-CASAZZA, Giulio 1869-1940**
Bust-length photograph by Mishkin, New York, signed in full, dated New York, March 23, [1922], and inscribed: "Alla grande e buona Maria [?Jeritza] con affettuosa amicizia." Ca. 266 x 176 mm. **From the collection of the celebrated Czech soprano Maria Jeritza (1887-1982).** Very slightly worn and soiled; minor remnants of adhesive to verso. (25296) \$125

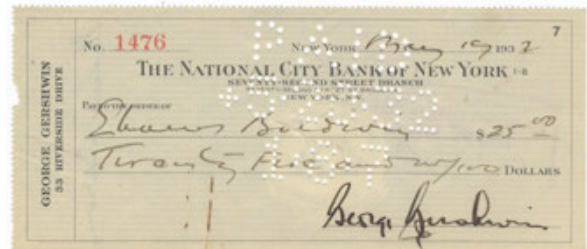


315. **GAUTIER, Théophile 1811-1872, Jules Janin 1804-1874, Philarète Chasles 1798-1873**
Les Beautés de L'Opéra ou Chefs-D'Oeuvre Lyriques Illustrés par les Premiers Artistes de Paris et de Londres sous la Direction de Giralton avec un Texte Explicatif rédigé par Théophile Gautier, Jules Janin et Philarète Chasles. Paris: Soulié, 1845.

Large octavo. Full black cloth elaborately gilt, decorative spine gilt, all edges gilt. 1f. (half-title within decorative borders), 1f. (title), [1]-16, [1]-31, [i], [1]-31, [i], [1]-23, [i], [1]-23, [i], [1]-30, [i], [1]-20, [i-iii], [1]-22, [i], [1]-31, [i], [1]-22, [i], [1]-23, [i] pp., 1f. (table of contents), 1f. (table of engraved artists' portraits) + 10 finely engraved plates by William Henry Mote (1803-1871) and Henry Robinson (fl. 1827-1872). With numerous highly decorative borders in color and engraved scenes from contemporary operas and ballets within text. Binding slightly worn, rubbed and bumped; upper joint slightly tender. Scattered foxing throughout, most notably to first and last signatures; engravings of Ellsler and Persiani detached.

The plates are portraits of the following leading female dancers and singers: Dorus, Treilhet-Nathan, Carlotta Grisi, Persiani, Fanny Elssler, Julia Grisi, Taglioni, Sontag, Cerito, and Cornélie Falcon.

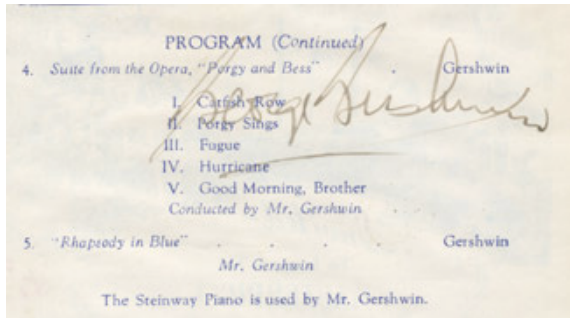
One of the most attractive iconographical works of the period devoted to opera and ballet. The text discusses individual operas and ballets performed on the contemporary Parisian stage. (23123) \$400



With Gershwin's Full Autograph Signature

316. **GERSHWIN, George 1898-1937**
Check with Gershwin's full autograph signature. Made payable to Eleanor Baldwin in the amount of \$25 and dated New York, May 19, 1932 in a secretarial hand. Ca. 70 x 165 mm. With Gershwin's address at 33 Riverside Drive printed at left margin; endorsed by Baldwin on verso. Slightly soiled; rust stain from early paper clip to lower left, not affecting signature; bank perforations and two handstamps to verso.

George Gershwin (1898-1937) "began his career as a song plugger in New York's Tin Pan Alley; by the time he was 20 he had established himself as a composer of Broadway shows, and by the age of 30 he was America's most famous and widely accepted composer of concert music." Richard Crawford et al in *Grove Music Online*. (23389) \$850



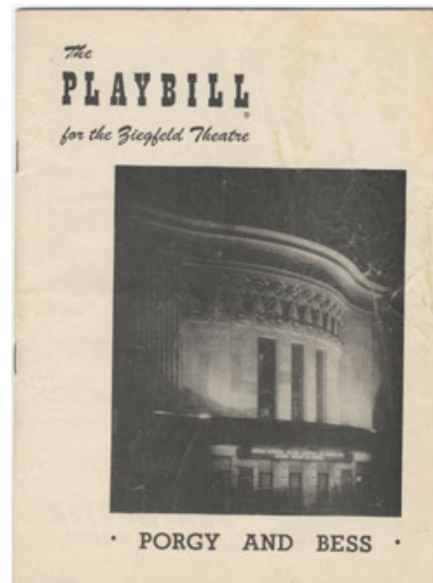
317. **GERSHWIN, George 1898-1937**
Detroit Concert Society "All American Program" on January 20, 1937 with Gershwin as both piano soloist and conductor. With the composer's full autograph signature to p. [8] listing the Suite from Porgy and Bess and the Rhapsody in Blue. Original decorative wrappers. [12] pp. Octavo. The concert also featured Gershwin's Concerto in F for Piano and Orchestra. Wrappers quite worn, soiled and stained, disbound, with some loss to spine. Dampstaining, rust stains, and holes from staples to inner margins; some creasing; signature slightly faded.

Rhapsody in Blue was first performed at Aeolian Hall in New York City on Febuary 12, 1924 with the composer at the piano. The première of the Concerto in F, at Carnegie Hall on December 3, 1925, also showcased Gershwin's pianistic skills. Porgy and Bess, Gershwin's magnum opus, was first performed in New York at the Alvin Theatre on October 10, 1935. (23396) \$850

318. **GERSHWIN, George 1898-1937**
Porgy and Bess An American Folk Opera... Libretto by Dubose Heyward Lyrics by Dubose Heyward and Ira Gershwin Production Directed by Rouben Mamoulian Settings Designed by Sergei Soudeikine Orchestra Conducted by Alexander Smallens. Small quarto. Original publisher's pictorial wrappers. 20 pp. An early program for a performance at The Alvin Theatre in New York for the week beginning January 13, 1936 featuring members of the original cast including Todd Duncan as Porgy, Anne Brown as Bess and John W. Bubbles as Sportin' Life. Upper corners slightly creased; title in ink to upper wrapper.



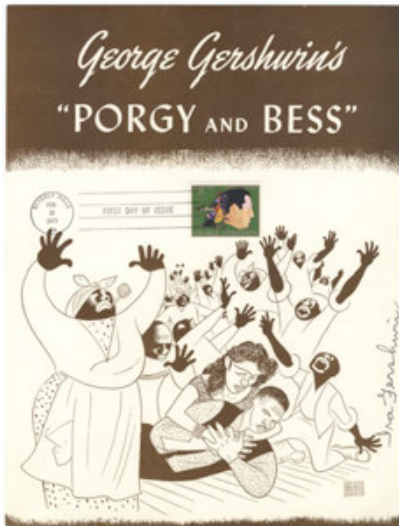
A folk opera in three acts, Gershwin's highly popular work was first performed in New York at the Alvin Theatre on October 10, 1935. (24663) \$50



319. **GERSHWIN, George 1898-1937**
Porgy and Bess... Libretto by DuBose Heyward Lyrics by DuBose Heyward and Ira Gershwin... Directed by Robert Breen Musical Director, Alexander Smallens Settings by Wolfgang Roth Costumes by Jed Mace. Small quarto. Original publisher's pictorial wrappers. 28 pp. Program for a performance at The Ziegfeld

Theatre in New York for the week beginning Monday, August 10, 1935 with cast including LeVern Hutcherson as Porgy, Leontyne Price as Bess and Cab Calloway as Sportin' Life. Somewhat worn and creased.

A folk opera in three acts, Gershwin's highly popular work was first performed in New York at the Alvin Theatre on October 10, 1935. (24660) \$25



320. GERSHWIN, Ira 1896-1983

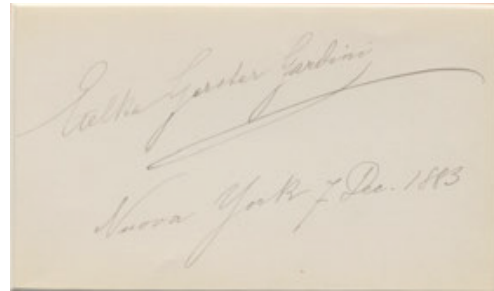
First-day cover page for George Gershwin's Porgy and Bess. Signed in full in black ink in right margin.

Quarto. Postmarked Beverly Hills, California, February 28, 1973 (first day of issue). With a reproduction illustration by Albert Hirschfeld of characters from the opera, and an 8¢ stamp of George Gershwin in profile. Very slightly worn.

Lyricist Ira Gershwin (1896-1983) collaborated with his brother, George, to produce some of the most memorable American songs and Broadway shows. "Gershwin's lyrics have come to be considered among the finest in popular American culture and recent revivals and new recordings of his works have earned him a prominence he rarely enjoyed during his long career."

Ira Gershwin and DuBose Heyward composed the lyrics for Porgy and Bess, which premièred at the Alvin Theatre in New York on October 10, 1935. "Nourished by more than a decade of technical study and a longheld interest in African-American experience," it is George Gershwin's magnum opus." Gerald Bordman, Thomas S. Hischak, and Richard Crawford in Grove Music Online.

Albert Hirschfeld (1903-2003) was an American caricaturist best known his portraits of celebrities and Broadway stars. (23446) \$225



321. GERSTER, Etelka 1855-1920

Autograph signature ("Etelka Gerster Gardini") dated New York, December 7, 1883. On an album leaf, ca. 69 x 120 mm. Attractively double-matted with an original bust-length cabinet card photograph by Sarony, New York, 159 x 102 mm. Overall size ca. 356 x 279 mm.



Hungarian soprano Etelka Gerster "made her début in 1876 as Gilda (Rigoletto) at La Fenice, Venice, where she also sang Ophelia (Hamlet). She made her London début at Her Majesty's Theatre in 1877 as Amina (La sonnambula) and also sang Lucia, Elvira (I puritani), Gilda and the Queen of Night. The following year she made her New York début as Amina at the Academy of Music, where she appeared in the first American performance of Balfe's Il talismano (1878) and also sang Elsa (1881). Her rivalry with Patti was aggravated when they sang together on tour in Les

Huguenots (*Gerster as Marguerite de Valois, Patti as Valentine*). Although she had a voice of great brilliance and flexibility, as well as complete security of technique, Gerster was unable to match the elder diva in personality or experience. In 1890 she gave one performance of *Amina* at Covent Garden, then retired. From 1896 to 1917 she taught singing in Berlin." Elizabeth Forbes in *Grove Music Online*. (24337) \$150

322. GIANNINI, Dusolina 1902-1986

Bust-length photograph signed in full and inscribed to Bruce Johnson. Ca. 143 x 96 mm. Minor creasing to upper right corner; signature and inscription slightly smudged, but legible.

Dusolina Giannini "made her operatic debut at Hamburg as Aida in 1925. Subsequent engagements took her to Berlin, Vienna and Covent Garden, as well as to Salzburg (1934-6), where she sang Donna Anna under Walter and Alice Ford under Toscanini. In 1938 she created the part of Hester Prynne in The Scarlet



Letter, an opera by her brother, Vittorio Giannini. Her career at the Metropolitan began with Aida in 1936 and lasted until 1941, during which period she also played Donna Anna, Santuzza and Tosca. After appearing in Chicago (1938-42) and San Francisco (1939-43) she took part in the first season of New York City Opera (1943), as Tosca at the opening, and then Carmen and Santuzza. She retired some 20 years later and devoted herself to teaching. Giannini's voice was a true dramatic soprano, backed by strong temperament and impeccable musicianship, as revealed by her recordings, notably her Aida. She was also a noted concert singer." Max de Schauensee in Grove Music Online. (24035) \$40



323. GIANNINI, Dusolina 1902-1986

Metropolitan Opera program for a special performance of Verdi's Aida, New York, on February 12, 1936 to benefit the New York Diet Kitchen Association which provided food for the poor. Signed by Giannini. Large octavo. 36 pp. Slightly worn, foxed, and stained. (24443) \$35



324. GIGLI, Beniamino 1890-1957

Original bust-length photograph by Carlo Edwards, New York, of the celebrated Italian tenor with hat and cravat. With name and address of photographer embossed to lower right corner. Ca. 250 x 187 mm. Corners slightly worn; annotations in pencil and red ink to verso.

"In 1914 [Gigli] won an international competition at Parma, and on 14 October that year made a successful début in *La Gioconda* at Rovigo. In 1915 his *Faust* in Boito's *Mefistofele* was highly appreciated at Bologna under Serafin and at Naples under Mascagni. Spain was the scene of his first successes abroad, in 1917. The climax of his early career was his appearance in the memorial performance of *Mefistofele* at *La Scala* on 19 November 1918. On 26 November 1920 he made a brilliant début (again in *Mefistofele*) at the Metropolitan Opera, where he remained as principal tenor for 12 consecutive seasons, singing no fewer than 28 of his total of 60 roles." Desmond Shawe-Taylor and Alan Blyth in *Grove Music Online*. (24679) \$125

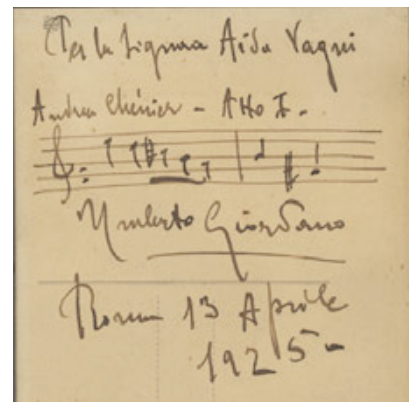


325. **GIGLI, Beniamino 1890-1957**
Original waist-length Mishkin photograph signed in full in white ink, dated New York, 1926, and inscribed to Monroe Levy. Ca. 253 x 202 mm. Slightly worn, soiled and creased; lightly silvered at lower edge; signature somewhat faded; minor annotations in pencil and black ink to verso. (24630) \$75

326. **GILELS, Emil 1916-1985**
Program for a recital featuring works of Beethoven, Chopin, Debussy, and Prokofieff, Aaron Richmond, Boston, Symphony Hall, October 23, 1955. Signed by Gilels (in Cyrillic). Octavo. 4 pp. Slightly worn; occasional staining and foxing; minor annotations in ink.



Gilels is widely regarded as one of the greatest pianists of the 20th century. (24486) \$40

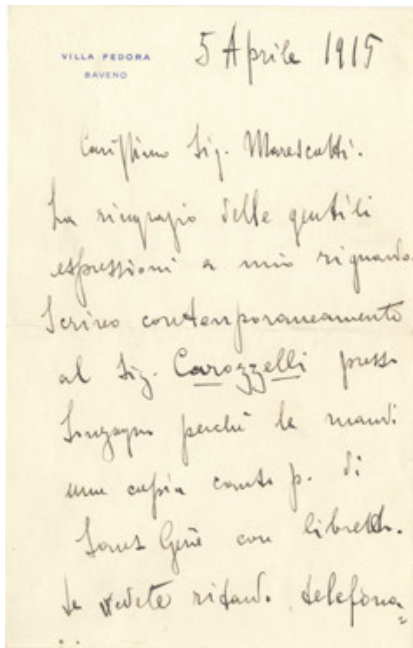


327. **GIORDANO, Umberto 1867-1948**
*Autograph musical quotation signed in full, inscribed to Aida Vagni, and dated Rome, April 13, 1925. Ca. 129 x 89 mm. On postcard laid into a dark gray mat, ca. 151 x 122 mm. Two measures from the first act of the opera, *Andrea Chénier*, on one staff with treble clef. With photographic reproduction of G. F. Romanelli's painting, *Santa Cecilia*, to verso. Slightly browned; small stains to lower blank portion.*

"The son of a chemist who intended him for the career of a fencing master, [Umberto Giordano] devoted himself to music against his parents' will. In 1882 he was admitted to the Naples Conservatory, where his teachers included Paolo Serrao and Giuseppe Martucci... Although he showed no great individuality as a melodist, Giordano handled the late Romantic, emotionally vehement idiom of the giovane scuola with ease and fluency, being particularly skilful in weaving

into his scores elements of local and historical colour... His stage sense is always sure, and his vocal writing unflinchingly effective."

Andrea Chénier, an opera inspired by the life of the eponymous French poet (1762-1794), was premiered in Milan at the Teatro alla Scala on March 28, 1896. It "raised the composer to the front rank of the 'giovane scuola', along with Mascagni, Puccini and Leoncavallo. Today it remains the most widely performed of Giordano's operas, mainly as an effective vehicle for a star tenor." Julian Budden in *Grove Music Online*. (23306) \$450



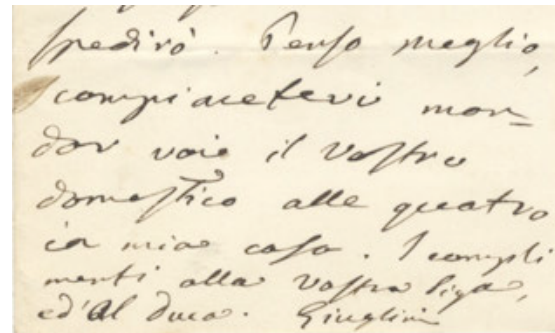
Giordano Writes to Music Critic Marescotti

328. **GIORDANO, Umberto 1867-1948**
Autograph letter signed "U Giordano" to the music critic Marescotti. 3 pp. of a bifolium. Octavo. Dated April 5, 1915. In black ink. On stationery with "Villa Fedora Baveno" embossed at head. In Italian (with translation). Very slightly worn and soiled; creased at folds.

Giordano will have Mr. Carozzelli, of the Sonzogno publishing firm, send Marescotti a piano-vocal score and libretto of his opera, *Madame Sans Gêne*. He hopes that Marescotti, a critic, will write a few complimentary things about the opera.

"I'm glad that you speak about [the opera] with your competence, [which is] evident from the Encyclopedia, and I hope that this time you will want to write

differently than before, a few flattering things for me." Giordano's opera, *Madame Sans Gêne*, was first performed at the Metropolitan Opera in New York on January 25, 1915. Marescotti was a critic for the journal, *Musici e Musicisti*, which was the organ of the Casa Ricordi. In the late nineteenth and early twentieth centuries a great rivalry existed between Ricordi and Sonzogno, the two most important Italian publishing firms of the period. This may explain why Marescotti had been critical of Giordano, whose works Sonzogno championed. (23521) \$850



329. **GIUGLINI, Antonio 1827-1865**
Autograph letter signed "Giuglini" to an unidentified male correspondent ("Caro Cavaliere"). 1 page of a bifolium. 12mo. N.d. In black ink. On stationery with Giuglini's monogram embossed at head. In Italian (with translation). Slightly soiled and stained; creased at folds; pencil annotation to blank upper margin of first page.

"I am leaving the house at this moment to find out about the package. As soon as I have it, I myself will send it to you. I think [it would be] better, regretfully, for you to send your servant to my house at 4 o'clock. Compliments to your wife and the Duke."

Giuglini was an Italian tenor. "He studied at Fermo, where he made his *début* about 1849. After singing in Mantua, Venice, Florence (1850), Rome (1851) and Lucca (1852), he was engaged at the S Carlo, where he appeared in Braga's *Alina* (1853). He sang at the Cannobiana, Milan, in 1855 and first appeared at La Scala in 1856 in the *première* of Antonio Buzzi's *Sordello*. He made his London *début* in 1857 at Her Majesty's Theatre as *Fernand* (*La favorite*). He sang in the first London performances of *Un ballo in maschera* (1861, Lyceum), *Faust* (1863, Her Majesty's), *Die lustigen Weiber von Windsor* and *Mireille* (1864, Her Majesty's). His repertory also included many other Mozart, Bellini, Donizetti, Meyerbeer and Verdi roles. In 1865 he lost his sanity." Elizabeth Forbes in *Grove Music Online*. (23680) \$85



330. GLATZ, Hertha 1908-2006

Bust-length role portrait photograph by Seymour in Chicago of the contralto in the title role of Bizet's *Carmen*. Signed in full, inscribed to Mr. Warner E. Colville, and dated January, 1940. Ca. 254 x 206 mm. With handstamps reading "Management NBC Artists Service George Engles, Managing Director...New York City" and "Hertha Glatz Contralto" to verso. Light cracking and wear; minor defect to lower portion, not seriously affecting image.

Hertha Glatz (also spelled Glaz) was an Austrian contralto. "She sang in Breslau from 1931 (making her début as Erda) but with the rise of the Nazis was obliged to leave Germany. She made concert tours of Austria and Scandinavia and appeared at the German Theatre, Prague. After touring the USA with the Salzburg Opera Guild in 1936 she settled in America, singing with the Chicago Opera and in concerts conducted by Otto Klemperer in Los Angeles. At the Metropolitan (1942-56) she sang such character roles as Annina (Der Rosenkavalier) and Mary (Der fliegende Holländer). She taught in New York from 1956." David Cummings in *Grove Music Online*.

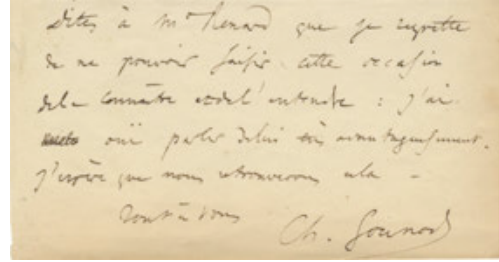
(23838)

\$40

331. GOUNOD, Charles-François 1818-1893

Autograph letter signed "Ch. Gounod" to Hippolyte. 1 page. Octavo. Dated Paris, May 3, 1855. In black ink. On letterhead with "Ville de Paris. Écoles Communales. Direction de L'Orphéon" printed at head. In French (with translation). Slightly worn and browned, especially at edges; creased and folds.

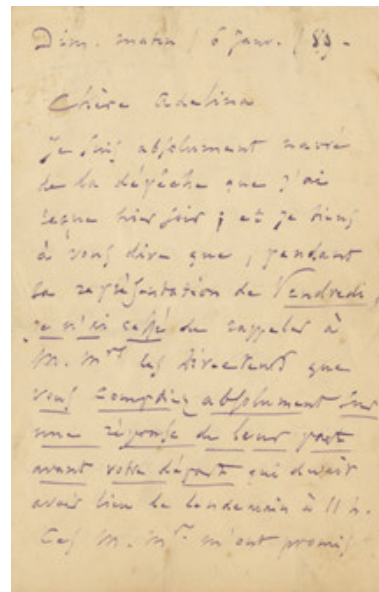
A throat illness prevents Gounod from meeting and listening to Mr. Renard, who is presumably a singer.



"Tell Mr. Renard that I regret not being able to take advantage of this occasion to become acquainted with him and to hear him: I have heard [people] speak favorably of him. I hope that we will meet him again."

Together with a postcard reproduction of a bust-length etching of an older Gounod. Somewhat worn and browned, with contemporary annotations.

"Best known today as the composer of the opera *Faust* and an Ave Maria descant to the first prelude of J.S. Bach's *Das wohltemperirte Clavier*, Gounod wrote in most of the major genres of his day, sacred and secular. That his reputation began to wane even during his lifetime does not detract from his place among the most respected and prolific composers in France during the second half of the 19th century." Steven Huebner in *Grove Music Online*. (23462) \$400



Gounod Praises Adelina Patti's Performance in his Opera, *Roméo et Juliette*

332. GOUNOD, Charles-François 1818-1893

Autograph letter signed "Ch. Gounod" to the celebrated Italian soprano Adelina Patti. 3 pp. of a

bifolium. Octavo. Dated Sunday morning, January 6, [18]89. In purple ink. In French (with translation). Slightly worn, soiled, foxed and stained; creased at folds; tears to edges and central portion professionally repaired, with no loss to text; remnants of transparent tape just affecting first letter of address (the "C" of "Chère"), with corresponding small abrasion to blank area of central fold. Together with a vintage postcard photograph of the composer.

Gounod praises Patti for her performance of the role of Juliette in his opera, *Roméo and Juliette*. Amidst some intrigue, he negotiates with the directors of the Paris Opéra to secure future engagements there for Patti.

"... Without a cough, which has forced me to stay in bed, it is I who planned to embrace you at the train station and tell you again... how delighted I was by the charm you exuded in the interpretation of such a delicate and poignant role as Juliette!"

On November 28, 1888, Gounod conducted the first of a celebrated series of performances of his *Roméo and Juliette* at the Paris Opéra. These performances featured Jean de Reszke (1850-1925) and Adelina Patti (1843-1919) in the title roles, and included the additions of the Act III finale and a ballet for Act IV.

Renowned for her amazing purity of tone, vocal flexibility, and remarkable acting abilities, Patti excelled in the roles of Amina, Lucia, Violetta, Norina, and Rosina, and later, *Semiramide*, *Marguerite*, *Leonora* and *Aida*. Elizabeth Forbes in *Grove Music Online*. (23465) \$1,500



333. GOUNOD, Charles 1818-1893

Small group of items relating to performances of the composer's opera, *Faust*.

- Six Metropolitan Opera program excerpts from performances of December 23, 1899; January 17 and

March 7, 1900; January 4 and March 28, 1901; and March 7, 1902



- Two cabinet cards and three contemporary postcard photographs of singers who performed in *Faust* at the Met including Emma Calvé, Pol Plançon, Jean de Reszke, Emma Eames, and Antonio Scotti

- Signatures on heavy card stock of singers Pol Plançon and Jean de Reske, both dated 1894

An opera in 5 acts to a libretto by Barbier and Carré based on Goethe's *Faust* and Carré's *Faust et Marguérite*. *Faust* was first performed in Paris in 1859 and went on to open the inaugural season at the Metropolitan Opera in New York in 1883, starring the brilliant Swedish soprano Christine Nilsson.

(24787)

\$175

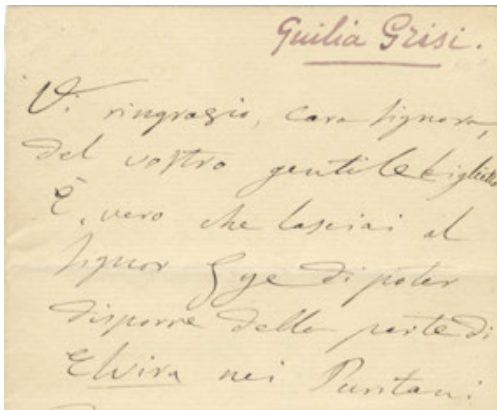


334. GREEF-ANDRIESSEN, Pelagie 1860-1937

Bust-length cabinet card photograph by Höffert in Dresden of the singer in costume in an unknown role. With decorative studio imprint to lower margin and studio details printed to verso. 167 x 109 mm. Slightly worn and browned at edges.

"Originally a mezzo-soprano or contralto, Pelagie Andriessen made her début in operetta at Vienna, then sang in various German cities. In 1882 she joined

Angelo Neumann's touring Wagner company, and from 1884 to 1890 was principal dramatic soprano at Leipzig. She continued to oscillate between soprano and mezzo-soprano roles, so that in her single season at Covent Garden in 1892 she was engaged to sing Fricka in *Das Rheingold* but also substituted as the Walküre Brünnhilde. At Salzburg in 1891 she had sung Countess Almaviva in *Figaro*, while at Bayreuth in 1886 her role was Brangäne in *Tristan*. In 1890 she moved to Cologne and from 1893 to 1907 sang in Frankfurt. She added the name of her first [Stahmer] and then her second husband [Ende] to her stage name, and later that of her third, the bass Paul Greeff. She made a few recordings between 1900 and 1907, mostly of Wagnerian excerpts sung with formidable volume and attack, with some expressive contrasts but also a lack of finesse." J.B. Steane in *Grove Music Online*. (23788) \$45



**“New Female Artists...
Reborn to Beautiful Italian Music”**

335. GRISI, Giulia 1811-1869

Autograph letter signed in full to soprano Angiolina Bosio. 2 pp. Octavo. Dated London, April 16, 1853. In black ink. In Italian (with translation). Slightly worn; creased at folds; Grisi's name in another hand in purple ink to upper margin.

Grisi congratulates her younger colleague for a Covent Garden performance of Bellini's *I puritani*. Grisi had relinquished the role of Elvira at the behest of the Covent Garden's long-time manager, Frederick Gye (1809-1878).

"... It is true that I let Mr. Gye dispose of the part of Elvira in *I puritani*, and now I am all the more happy about it, knowing that you succeeded so well. I am happy to see new female Italian artists be reborn to beautiful Italian music, which, unfortunately, needs them today more than ever..."

Grisi, a noted soprano and sister of mezzo-soprano Giuditta Grisi, "made her Paris début at the Théâtre Italien in the title role of *Semiramide* (1832) and in the next two years sang *Desdemona* (Rossini's *Otello*), *Giulietta* (*I Capuleti e i Montecchi*), *Anne Boleyn*, *Ninetta* (*La gazza ladra*) and *Ellen* (*La donna del lago*). In 1834 she made her London début at the King's Theatre as *Ninetta*, and sang *Donna Anna*, *Pamyre* (*Le siège de Corinthe*) and *Amina* (*La sonnambula*). From 1835 until 1847 (except for 1842) Grisi alternated between the two capitals... [Her] voice, perfectly placed and even over a range of two octaves, c' to c", easily made the transition from the florid writing of Rossini and Donizetti to the more forceful style of Verdi and Meyerbeer. If she lacked the interpretative genius of Pasta or Malibran, she was an impressive singing actress, magnificent in such roles as *Donna Anna*, *Semiramis* and *Norma*, where her passionate involvement was allowed full scope."

Bosio "studied in Milan, making her début there in 1846 as *Lucrezia* in *I due Foscari*. Two years later she appeared for the first time in Paris, again as *Lucrezia*, and then went on an extended tour of North America. She made her London début in 1852 at Covent Garden as *Adina* (*L'elisir d'amore*). The following year she sang *Gilda* in the first London performance of *Rigoletto*. Other Verdi operas in which she appeared were *Ernani*, *Luisa Miller*, *Il trovatore* and *La traviata*. Engaged for the winter season of 1855-6 in St Petersburg at a salary of 100,000 francs, she died suddenly in Russia at the age of 28." Elizabeth Forbes in *Grove Music Online*. (24204) \$400



**With an Autograph Musical Quotation
from the Opera *Asrael***

336. GRITZINGER, Leon 1852-1919. Full-length cabinet card photograph role portrait of the tenor as *Asrael*, kneeling, in the opera of the same name by Alberto Franchetti (1888) signed and dated "Leon Gritzinger 12-4. 92 Dresden" on recto. **With a 12-measure autograph musical quotation** from the final scene of the opera, signed and dated "Dresden 12-4-1892. Leon Gritzinger köngl. Hof-Opernsänger D." on



verso. From the studio of Teich Hanfstaengl in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 165 x 107 mm.

Austrian tenor Leon Gritzinger began his career in Vienna and was with the Dresden Hofoper from 1892 to 1895. Among his most important roles were Tannhäuser, Lohengrin, and Vasco da Gama in Meyerbeer's L'Africaine. (23750) \$200



337. GRITZINGER, Leon 1852-1919
Bust-length cabinet card photograph of the tenor in formal attire with an autograph inscription signed "Leon Gritzinger, Königl. Hof-Opernsänger 12.4.92 Dresden" in black ink to lower margin. From the studio of Benque & Kindermann in Hamburg, with decorative gilt imprint to lower portion of mount and studio details printed within decorative border to verso. Date of 1891 stamped to lower right corner of photograph. 169 x 107 mm. Slightly worn and browned. (23752) \$85



338. GRITZINGER, Leon 1852-1919
Full-length cabinet card photograph role portrait as Lohengrin in Richard Wagner's opera of the same name. Ca. 1892. From the studio of Hanns Hanfstaengl—C.A. Teich, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 107 mm. (23793) \$80

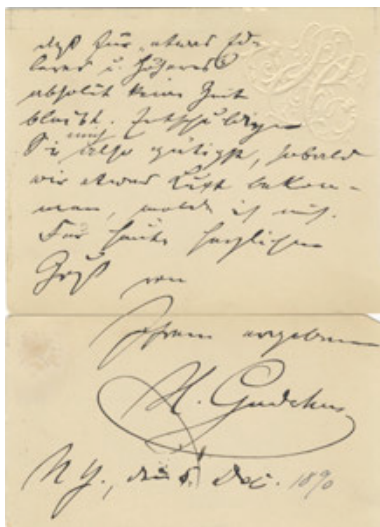


339. GRITZINGER, Leon 1852-1919
Three-quarter length cabinet card role portrait photograph of the tenor as Asrael in the opera of the same name by Alberto Franchetti (1888). From the studio of Benque & Kindermann in Hamburg, with decorative gilt studio imprint to lower margin and studio details printed within decorative border to verso. Date of 1890 stamped to lower right corner of photograph. 169 x 107 mm. Slightly worn; edges browned; manuscript annotation in black ink to verso: "Asrael 1o Akt." (23795) \$50



340. **GUARRERA, Frank 1923-2007**
 Full-length role portrait photograph by Louis Mélançon of the noted baritone as Escamillo in Bizet's *Carmen*. Signed in full. 253 x 203 mm.

American baritone Frank Guarrera enjoyed a long and distinguished career at the Metropolitan opera, from 1948-1976. His signature roles there included Escamillo, which he sang 83 times over a 23-year period, Marcello, Count Almaviva, Figaro, Ford, and Faust. He is remembered for his charismatic stage presence, good looks, and well-focused lyrical tone. (23840) \$40



341. **GUDEHUS, Heinrich 1845-1909**
 Autograph letter signed "H. Gudehus" to Otto Floersheim. 2 pp. Small octavo. Dated New York, December 5, [1890 in another hand]. In black ink. On card stock with elaborately embossed initials "HG" at upper left. In German (with translation). Broken at central fold; small tear to right edge of lower portion; remnants of tape and small abrasion to verso.

Gudehus thanks Floersheim for his report on a *Tannhäuser* performance [at the Metropolitan Opera] and apologizes that because of his tight rehearsal schedule [again, at the Metropolitan Opera] he has not yet been able to set up a breakfast with Floersheim, which he has promised some time ago.

"As I thank you for your friendly report on the local performance of Tannhäuser, I regret appropriately that so far I have not yet been able to invite you for the common breakfast on which we have agreed. Every day we are so busy rehearsing just around 11 AM-2 PM that there is absolutely no time left for anything 'nobler and loftier.' Thus excuse me graciously; as soon as we get some air to breathe, I will get back to you."

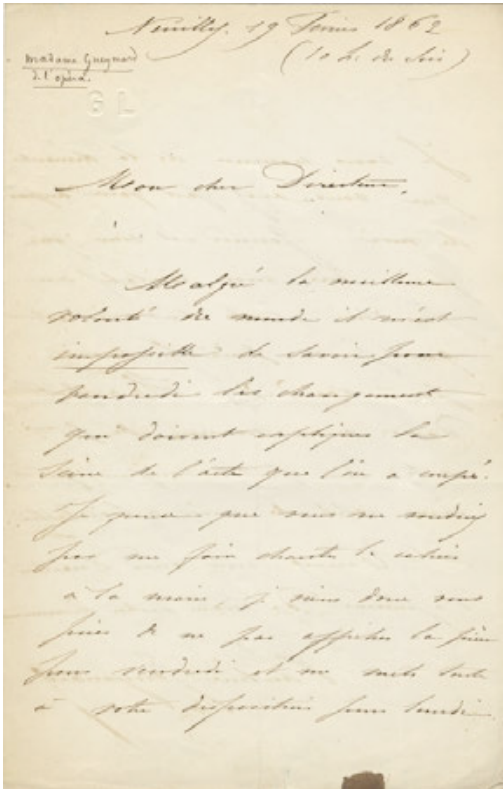
German tenor Heinrich Gudehus excelled in Wagner roles and was one of the two first Parsifals at the 1882 Bayreuth festival. He sang at the Metropolitan Opera in the 1890-91 season. He took the leading role in the performance of *Tannhäuser* mentioned in the letter; other roles in which he performed at the Met were *Lohengrin*, *Tristan*, *Walther von Stolzing*, *Siegfried*, *Siegfried*, *Raoul* (*Les Huguenots*), and *John of Leyden* (*Le prophète*).

Otto Floersheim (1853-1917) was a German-born composer, critic, and editor active in the United States from 1875. In 1880 he joined the staff of the *Musical Courier*; from 1894 to 1904, he was the paper's Berlin correspondent. He died in Switzerland in 1917. (23698) \$100



342. **GUDEHUS, Heinrich 1845-1909**
 Full-length cabinet card role portrait photograph of the tenor as Siegfried forging his sword in *Siegfried*

(Act 1). Signed "H. Gudehus" in black ink to recto. [Before 1890]. From the studio of Hanns Hanfstaengl—C. A. Teich, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 108 mm. Slightly worn and faded. (23754) \$150



343. **GUÉYMARD-LAUTERS, Pauline 1834-1876**
Autograph letter signed "Pauline Gueymard" to "Mon cher Directeur" [Alphonse Royer, Director of the Paris Opéra]. 2 pp. of a bifolium. Octavo. Dated VeUILly, February 19, 1862. In black ink. On stationery with Guéymard's initials embossed at head. In French (with translation). Slightly worn, soiled and stained; creased at folds; one small tear to lower edge of first leaf; minor annotation in black ink in another hand above Guéymard-Lauters's monogram.

Guéymard-Lauters writes that it is impossible for her to prepare for Friday's rehearsal.

"In spite of the greatest desire in the world, it is impossible for me to know the changes... by Friday... I'm going to beg you, therefore, not to post the piece for Friday, and put myself at your disposal for Monday... Today [Charles] Gounod came to make me say my recitative and his opinion is that I cannot know it by Friday."

This letter may refer to Gounod's opera, *La Reine de Saba*, which premièred at the Paris Opéra on February 28, 1862 with Guéymard-Lauters in the leading soprano role.

Guéymard-Lauters "made her début in 1854 at the Théâtre Lyrique, Paris. From 1861 to 1876 she was engaged at the Paris Opéra, making her début there as Valentine (Les Huguenots). She created Balkis in Gounod's *La reine de Saba* (1862); Alda in Mermet's *Roland à Roncevaux* (1864); Eboli in Verdi's *Don Carlos* (1867) and the Queen in Thomas' *Hamlet* (1868). Her roles also included Leonora (Il trovatore), Donna Anna, Gluck's *Alceste*, *Fidès* (Le prophète) and Léonor (La favorite). She was married to the tenor Louis Guéymard." Elizabeth Forbes in *Grove Music Online*.

Alphonse Royer (1803-1875) was a French theatre manager and librettist. "Royer was director of the Théâtre de l'Odéon in Paris from 1853 to 1856, and (with [Gustave] Vaëz as deputy for the first four years) of the Opéra from 1856 to 1862, when he was appointed Inspecteur-général des beaux-arts. As well as writing the libretto for Donizetti's *La favorite* (1840), Royer and Vaëz helped to make Italian opera accessible to the Parisian public with their French translations of Donizetti's *Lucia di Lammermoor* (1839), Rossini's *Otello* (1844) and Verdi's *I Lombardi* (as *Jérusalem*, 1847). In 1874, a few days before the opening of the new Paris Opéra, Royer brought out his brief *Histoire de l'Opéra*, a survey beginning with Lully and recounting anecdotes of 19th-century composers." Christopher Smith in *Grove Music Online*. (23718) \$165



344. **GULBRANSON, Ellen 1863-1947**
Full-length cabinet card role portrait photograph as Sieglinde in *Die Walküre*. 1891. From the studio of A.

Adler in Dresden, with decorative studio imprint gilt to lower margin and studio details printed to verso. 167 x 108 mm. With manuscript annotation "Sieglinga" [!] in unknown hand [?Giddings's] to recto and former owner's signature to verso: "Madelaine Endicott Giddings. February 6th 1892." Slightly worn; remnants of paper tape to verso.

Ellen Gulbranson (née Norgren) was a Swedish soprano who became Norwegian by marriage. She studied with Mathilde and Blanche Marchesi in Paris. From 1896 to 1914 she appeared regularly at the Bayreuth festival; she was especially noted for her Brünnhilde. From 1900 to 1908 she made guest appearances at Covent Garden. She retired in 1915. (23790) \$30



345. GUTHEIL-SCHODER, Marie 1874-1935
Full-length vintage role portrait postcard photograph of the soprano as Marta in Eugen d'Albert's Tiefland. Signed in full. Postmarked Vienna [...?]. Salzburg, Würthle & Sohn Nachf[olge]. Ca. 139 x 89 mm. With the recipient's name, Vienna address, and date of "12. April 1910" in another hand to verso. Slightly worn and soiled; minor silvering to edges.

Marie Gutheil-Schoder was "engaged by Mahler for the Vienna Staatsoper where, in spite of being dubbed 'the singer without a voice', she remained as one of the most admired artists from 1900 to 1926. During this time she became most closely associated with the operas of Mozart, and of Richard Strauss who coached her in Electra and Octavian for the Viennese premières of Elektra and Der Rosenkavalier; she also

appeared as Salome. At Salzburg she sang Susanna in Le nozze di Figaro, and at Covent Garden, in a single appearance under Beecham in 1913, Octavian. She gained additional respect among musicians for her support of some avant-garde composers, especially Schoenberg, whose Erwartung she sang at its première in Prague in 1924. On retirement as a singer she taught and directed at Vienna and Salzburg. Her few recordings, made in 1902, reveal very little about her. The admiration of other artists, such as Bruno Walter and Lotte Lehmann, tells far more, as does the faith reposed in her by Mahler and Strauss. Her singing was famous for its subtlety and refinement; and about the voice, Erwin Stein wrote that it was 'the perfect instrument of a great artist'." J.B. Steane in Grove Music Online. Gutheil-Schoder also sang in the Viennese premiere of D'Albert's Tiefland on February 25, 1908. (24038) \$65



346. GUTHEIL-SCHODER, Marie 1874-1935
Three-quarter length role portrait postcard photograph of the soprano as Esmeralda in Franz Schmidt's Notre Dame. Signed in full. Ca. 134 x 85 mm. With photographer's name and address embossed at lower right. In German (with translation). With an additional autograph inscription dated Vienna March [19]18 to verso: "... Pure is the heart. Noble is the mind. Unceasing is the striving." Slightly worn and soiled. (24036) \$110



TO BE CONTINUED ...