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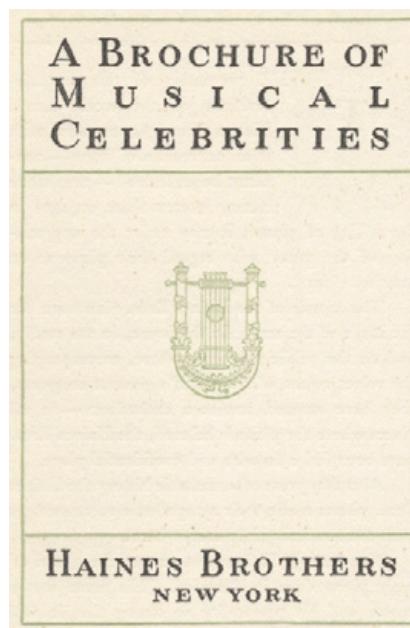
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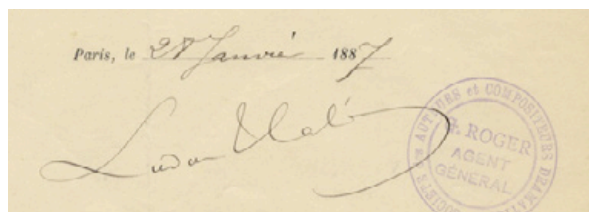
347. **HACKETT, Charles 1889-1942.** Full-length role portrait photograph as Roméo in Gounod's *Roméo et Juliette*. Signed, inscribed, and dated in green ink: "Very sincerely Charles Hackett Nov. 8 1935." On matte photographic paper. From the studio of Fernand de Gueldre, Chicago. 221 x 143 mm. Crudely trimmed, with first line of inscription lost.

"American tenor Charles Hackett... made his *début* in Genoa as *Wilhelm Meister*, which also served for his *La Scala* *début* (1916). He appeared at the Paris Opéra as a servant in *Maria di Rohan* in 1917... He made his Metropolitan *début* in 1919 as *Almaviva*; there he later sang *Lindoro* (*L'Italiana in Algeri*), *Rodolfo*, *Pinkerton*, *Romeo* and *Alfredo*... He was closely identified with the *Chicago Opera* (1922-35) and took part in the *première* of *Cadman's A Witch of Salem* (1926) and *Forrest's Camille* (1930). In the same year, he appeared at *Covent Garden* as *Almaviva*, *Fenton*, and *Romeo* in *Melba's* farewell performance. He continued to sing until 1939." Richard Dyer and Elizabeth Forbes in *Grove Music Online*. (23921) \$65



348. **HAINES BROS. NEW YORK.** *A Brochure of Musical Celebrities*. New York: Haines Bros., [1903]. Small octavo. Original green wrappers. [i] (blank), [i] (copyright notice), [i] (title), [43], [i] blank, [i] (printer's note) pp. Contains photographic illustrations of famous opera singers, impresarios, and instrumentalists such as Adelina Patti, Clara Louise Kellogg, Italo Campanini, Christine Nilsson, J.H. Mapelson, and Old Bull together with printed endorsements of pianos manufactured by Haines by featured performers. Slightly worn.

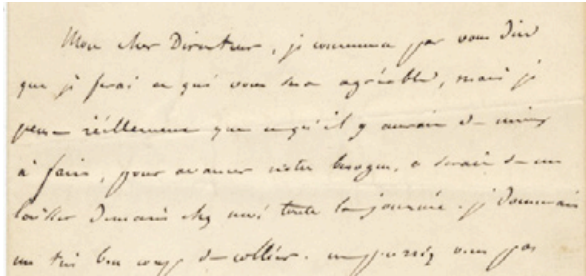
A charming publication. Scarce. (24694) \$25



349. **HALÉVY, Ludovic 1834-1908.** Printed document from the *Société des Auteurs et Compositeurs Dramatiques*. Signed in full in black ink. 1 page. Quarto. Dated Paris, January 28, 1887. With two handstamps in blue and purple ink. In French. Slightly worn and stained; creased at folds; small edge tears; upper right corner lacking.

Halévy grants the Théâtre des Délassements Comiques permission to present his opera bouffe, *La Grande Duchesse de Gérolstein*.

Ludovic Halévy (1834-1908) was a prominent French novelist and librettist. He and his collaborators, co-librettist Henri Meilhac (1831-1897) and composer Jacques Offenbach (1819-1880), are best remembered for their masterful examples of opéra comique and opera bouffe; première in Paris at the Théâtre des Variétés on April 12, 1867, *La Grande-Duchesse de Gérolstein* was among these. (23506) \$150



350. **HALÉVY, Jacques Fromental 1799-1862.** Autograph letter signed "F. Halévy" to "Mon cher Directeur." 1 page of a bifolium. Octavo. Dated Wednesday (no year). In black ink on dark ivory paper. In French (with translation). Slightly foxed; small tear to upper margin; creased at folds; minor annotations in pencil to verso of second leaf.

Halévy will come to a rehearsal if the Director would like him to, but he believes he can accomplish more if he works at home.

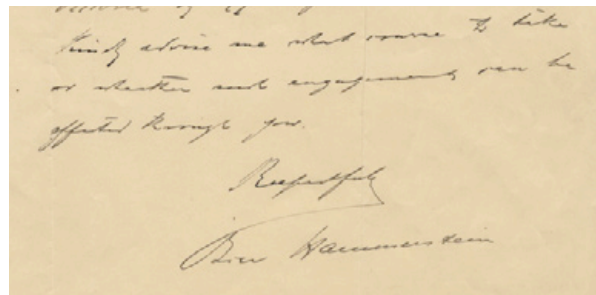
"... I will do what will be agreeable to you, but I really think that what would be better to do, in order to advance our work, would be for me to stay tomorrow at my house all day long. I would get a good bit done. Couldn't you rehearse without me? [...] I repeat, my dear Director, that in several days spent entirely at my home, I would make enormous progress [...]" (23513) \$285

351. **[HALÉVY, Fromental 1799-1862].** *Une Bergère dans Les Mousquetaires de la Reine.* Hand-coloured lithograph by Lacauchie of a character from the opera. Paris: Martinet, [ca. 1846]. 235 x 130 mm. Printed on wove paper. Signed in the plate. Slightly worn and browned; small tears to edges. Published as plate no. 239 in the series entitled "Galerie Dramatique Théâtre Royal de l'Opéra Comique."



First performed at the Opéra Comique in Paris on February 3, 1846, *Les Mousquetaires de la Reine* was one of Halévy's principal comic operas. "Wagner held Halévy's work in high esteem." Hugh Macdonald in *Grove Music Online.* (24804) \$35

SEE ALSO ITEM 418
An Autograph Letter to Halévy from Levasseur



352. **HAMMERSTEIN, Oscar 1846-1919.** Autograph letter to [Louisa] Cappiani. Signed in full. Dated 1901. 1 page. Folio (ca. 277 x 214 mm.). New York, March 13, 1901. On letterhead of the Victoria theatre. Slightly browned and stained; creased at folds and slightly overall; partially split along central fold with minor loss to blank outer margin and lower right corner; tape repairs to verso.

"I [would] like to offer an engagement to Miss Truax for appearance in the production now running in my Victoria of 'My Lady.' Kindly advise me what course to take or whether such engagement can be effected through you."

Oscar Hammerstein I (1846-1919) was a prominent Polish-born American impresario. This letter illustrates the scope of his activities in the years preceding his establishment of the Manhattan Opera Company in 1906. The company, which presented both the standard Italian repertory and contemporary works and hired some of the best singers of the time, proved to be a serious rival to the Metropolitan Opera. "In April 1910, Hammerstein sold his interests in the company to the Metropolitan for \$1,200,000, and promised not to produce opera in New York, Boston, Philadelphia or Chicago for the next decade." John Frederick Cone in *Grove Music Online*.

Louisa Cappiani (b. 1835), also known as Louise Kapp-Young, was an Austrian-born American soprano and pedagogue of international note. She wrote articles and books on vocal technique, including *Practical Hints and Help for Perfection in Singing* (1908). (23201) \$350



353. **HAMPSON, Thomas b. 1955.** Full-length role portrait photograph of the baritone in the title role of Britten's *Billy Budd*. Signed in full. 253 x 203 mm.

American baritone Thomas Hampson won first prize at the Metropolitan Opera Auditions in 1981. In 1986, he made his Metropolitan debut as Count Almaviva; other roles there have included *Billy Budd* and *Coroebus* (*Les Troyens*). "A charismatic actor, Hampson has a grainy, flexible voice perfectly suited to Mozart's three Da Ponte operas, all of which he has recorded to acclaim. His other operatic recordings include Rossini's *Figaro*, Yevgeny *Onegin*, *Marcello*, Thomas' *Hamlet* and a disc of *Verdi arias*. He is also an outstanding recitalist with an enterprisingly wide repertory: in addition to his many recordings of *lieder*, he has performed and recorded little known songs by American composers, including Ives, Griffes and MacDowell, and created *Night Speech*, a song cycle by Stephen Paulus, at Spokane (1989). He has been particularly closely associated with the songs of Mahler, and has co-edited the Knaben Wunderhorn songs for the critical edition of the *Gustav Mahler Gesellschaft* (Universal Edition, Vienna)." Elizabeth Forbes in *Grove Music Online*. (23841) \$30



354. **HAMPSON, Thomas b. 1955.** Full-length role portrait photograph of the baritone in the title role of Mozart's *Don Giovanni*. Signed in full. Ca. 253 x 203 mm. From the studio of Winnie Klotz, Photographer Metropolitan Opera Association, Inc., New York, with photographer's label to foot of verso. (23842) \$30

355. **HARPER'S WEEKLY.** *Small group of single-sheet extracts from Harper's Weekly and other late 19th-early 20th century large-format periodicals, with illustrations and articles on operatic subjects.* Each sheet ca. 395 x 280 mm.

- Emma Calvé as Anita in "La Navarraise." Harper's Weekly
- Geraldine Farrar. My First Days in My Dream World When I Sang for Jean de Reszke, Melba and Grau, and Visited New York and Washington.
- The German Opera Company. With Illustrations of Reichmann, Vogl and Eugene Francis Charles D'Albert, pianist. Harper's Weekly, November 30, 1889
- Grand Opera in English. With illustrations of Minnie Tracey, Elsa Marny, Philip Brozel, Phoebe Strakosch, Rita Elandi and Lloyd d'Aubigne. Harper's Weekly
- Grand-Opera Singers on a Trip Through the Arid Southwest. Some of the frolics of the famous singers, from snap-shots taken by Lionel Mapleson on the tour of the opera special train. Leslie's Weekly, March 20, 1902
- Emma Juch, Montague, Hastreiter and L'Allemand Rehearsing for the American Opera - A Scene from "Orpheus." Drawn by Charles Graham
- Mme. Lilli Lehmann-Kalisch, in the title role of Goldmark's opera "The Queen of Sheba." Drawn from life by Arthur J. Goodman. Harper's Weekly, January 18, 1890



- Colonel Mapleson.. "I will let the German and American Operas fight it out..." A dejected Mapleson sits on the curb as huge crowds enter the new

Metropolita Opera house during the German seasons of the 1880s. With inset of the American Opera Company. A charming caricature of the "opera wars" of rival companies in the late 19th century.

- Linda Montanari Prima Donna of the Royal Italian Grand Opera Company; Effie Stewart, of the Castle Square Opera Company, as Aida; Yvonne de Trevill, Soprano Castle Square Opera Company; The Four Drummer-Boys in 'The Little Corporal,' as Performed by Francis Wilson's Company at the Broadway Theatre, New York. Harper's Weekly
- The New Opera House, Philadelphia, Penn. Ballou's Pictorial Drawing-Room Companion
- New Singers at the [Metropolitan] Opera. Harper's Weekly
- Mdlle. Christine Nilsson; Ball-Room Scene from "Don Giovanni" at Her Majesty's Theatre. The Illustrated London News, August 3, 1867
- The Opening Opera Season with illustrations of Sibyl Sanderson, Melba as Juliet, Francesco Tamagno in William Tell, Victor Maurel as Falstaff, Zelig de Lussan as Carmen, and Pol Plançon
- The Opening of the Opera Season: Gounod's "Roméo et Juliette" at Covent Garden, May 13. Roméo: Mons. Saléza. Juliette: Madame Eames. Drawn by S. Begg. The Illustrated London News, June 1, 1901
- The Opera - Before the Curtain. - Drawn by T. de Thulstrup. Harper's Weekly, February 16, 1895



- The Opera Season of 1900."With illustrations of Robert Blass, Fritzi Scheff, Eugene Sizes, Margaret Macintyre, Imbart de la Tour, Louise Homer and Lucienne Breval. Harper's Weekly
- Mademoiselle Piccolomini. Harper's Weekly. October 30, 1858
- The Royal Italian Opera, Lyceum. The Illustrated London News, April 19, 1856
- Schumann-Heink as Ortrud, Saléza as Mâtho, von Rooy as Wotan. Harper's Weekly, Vol. XLII, no. 2184



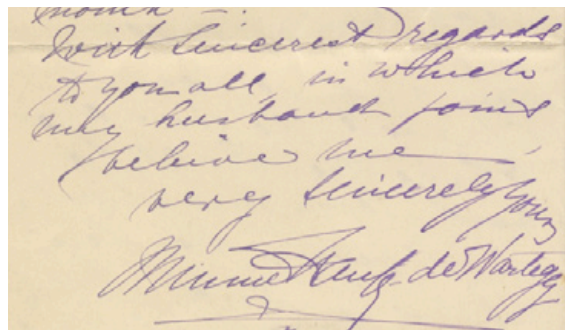
- Signor Tamagno in Verdi's "Otello": The Garden Scene. Drawn by Allan Stewart. The Illustrated London News, July 13, 1901
- [Verdi]. Scene from "Don Carlos," at the Royal Italian Opera. The Illustrated London News, July 13, 1867
- Richard Wagner. Harper's Weekly, February 24, 1883
- [Wagner]. Scene from the Second Act of the Opera of "Lohengrin." The Illustrated Sporting and Dramatic News, May 19, 1877
- Scenes from "Parsifal" - Wagner's New Opera. Act II. Scene 1... 2. Harper's Weekly, Vol. XXVI, no. 1340 (24511) \$250

356. **HARSHAW, Margaret 1909-1997.** Full-length role portrait photograph of the soprano as [?] Elisabeth in Wagner's Tannhäuser. Signed in full. Ca. 254 x 205 mm. Inscribed to Bill Derbyshire. From the [?] Bend[...] studio. Edges slightly worn; very small perforation at head.

Margaret Harshaw was an American mezzo-soprano and, later, soprano. "She made her Metropolitan debut as the Second Norn in Götterdämmerung and in subsequent seasons sang such roles as Azucena, Amneris and Mistress Quickly... During the 1950-51 season she changed to soprano parts, succeeding



Helen Traubel in the heroic Wagnerian repertory (Isolde, Senta, Kundry and Brünnhilde), and remaining with the Metropolitan until the close of the 1963-4 season. During this period she also fulfilled engagements at Covent Garden (1953-6), where she excelled as Brünnhilde in Kempe's Ring cycles, Glyndebourne (appearing as Donna Anna in 1954) and elsewhere. She was a convincing actress and possessed a good... Wagnerian voice; her tone was evenly produced over a wide range. She taught at the Curtis Institute and Indiana University, and became one of the finest singing teachers in the USA." Max de Schauensee in Grove Music Online. (23843) \$25



357. **HAUK, Minnie 1851-1929.** Autograph letter signed "Minnie Hauk de Wartegg" to "My Dear Mr. Kaufmann." 4 pp. of a bifolium. Octavo. Dated Hotel d'Angleterre, St. Petersburg, December 5, 1888. In purple ink. Slightly worn and soiled; creased at folds; minor pencil annotations to first page.

Hauk tells Kaufmann about her great success in St. Peterburg, and thanks him for his letter of introduction. She will travel to Moscow the following day. She asks him for his opinions about various concert venues where she has been asked to sing.

"What I particularly wished to ask you is to kindly let me know if the Concert [!]Hause is as first class as the Sing Academie in Berlin. I have been asked to sing at the [?]Artur [!]Nikish Concerts in March, and it seems to me that I ought only to sing at the Sing

Academie. It may only be a prejudice on my part – and therefore I would be pleased to get your opinion because you know how pleased I would be sing in Berlin. I also have an offer to appear at [!]Krolls [Opera House] in September – What do you think of it?... [In St. Petersburg] I sang to an audience of nearly 4000 people, and the seats cost 10 rubles."

Together with a vintage photograph of Hauk, three-quarter-length, in a snowstorm, holding a dog, ca. 116 x 58 mm. Laid down to mat, ca. 153 x 84 mm. Slightly worn at edges.

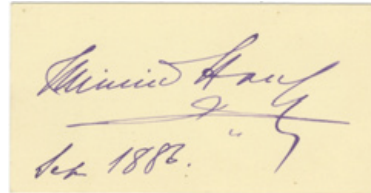
A noted mezzo-soprano, Hauk sang Juliette at the American premiere of Gounod's opera in New York as well as title roles in the first American performance of Bizet's Carmen (in New York at the Academy of Music on October 23, 1878) and Massenet's Manon on December 23, 1885.

Minnie Hauk's voice "was a mezzo-soprano of great force and richness; she was also an accomplished actress who is credited with infusing Italian opera with powerful dramatic realism. She was a quick study and had an enormous repertory (about 100 parts). She sang fluently in four languages and was best known for her performances of Carmen (which she sang some 500 times), although L'Africaine became a popular vehicle late in her career." H. Wiley Hitchcock and Katherine K. Preston in Grove Music Online. (23640) \$185



358. **HAUK, Minnie 1851-1929.** *Autograph note on a postal card signed "Minnie Hauk de Wartegg" to Miss Lillian Deane. Ca. 93 x 141 mm. Dated Lucerne, June 1904. In black ink. With a reproduction photograph of the singer. Light soiling and wear; remnants of former mount to verso.*

"Many thanks – in return for your very pretty hand painted card, I send you this!" (23639) \$75



359. **HAUK, Minnie 1851-1929.** *Autograph signature. Dated September, [?]1886. In purple ink on a notecard ca. 44 x 85 mm. Remnants of former mount and minor annotations in pencil to verso.*

Together with a bust-length carte de visite photograph from the studio of Fritz Luckhardt, Vienna, ca. 100 x 65 mm. Slightly worn; minor annotations in pencil to verso. (24502) \$60



360. **HAUK, Minnie 1851-1929.** *Full-length cabinet card photograph of Hauk in the title role of Bizet's Carmen. Ca. 154 x 107 mm. Trimmed, with some tears to lower edge; light soiling and minor annotations to verso. Together with a cast insert for an Academy of Music performance of Carmen featuring Hauk, Campanini, Del Puente, Thierry, and others Dated October 28 [1878]. Ca. 145 x 115 mm. Browned and trimmed, with minor loss to upper corners. (24715) \$30*



361. **HEIFETZ, Jascha 1901-1987.** *Autograph photograph of the violinist seated with his instrument and bow. Signed in full. Dated "Dec. 7th - [?]Osterburg[?]. Ca. 214 x 197 mm. Laid down to mount. Somewhat worn, cracked and creased, not significantly affecting photograph; signature somewhat light. Verso of mount worn, with remnants of adhesive, etc.*

Jascha Heifetz (1901-1987), an American violinist of Russian birth, was one of the most prominent instrumentalists of the twentieth century. "The name of Heifetz has become synonymous with violinistic perfection. Yet he did not stress technical exhibitionism... Heifetz's interpretations were sometimes criticized as cold, an impression reinforced by his severe appearance—a chiselled, unsmiling face, even when acknowledging an ovation. But this immobility concealed the utmost concentration, boldness, grandeur and impetuosity." Boris Schwarz and Margaret Campbell in Grove Music Online.

A scarce early image. (23170)

\$125

362. **HEMPEL, Frieda 1885-1955.** *Postcard photograph of a three-quarter length portrait painting. Signed in full. Postmarked New York, April [?]4, 1928. From the studio of Halmi, New York, 1925. Ca. 135 x 85 mm. Slightly worn and soiled; upper left corner creased; portion of signature smudged; pencil annotation to verso.*



Frieda Hempel was a German soprano. "Her Metropolitan début in 1912, as Marguerite de Valois in a brilliantly cast Les Huguenots, began a period of seven years with that company, during which she settled in New York where she became a naturalized American. She sang Eva and Euryanthe there under Toscanini, besides many of the lighter Verdi, Rossini and Donizetti parts, in which she was regarded as the natural successor of Sembrich. After a farewell Metropolitan appearance, in Crispino e la comare, on 10 February 1919, she devoted herself mainly to a concert career. Her refined, exhilarating style is worthily represented on her many recordings." Desmond Shawe-Taylor in Grove Music Online. (24040) \$50



363. **HOFMANN, Josef 1876-1957.** *Original photograph of the pianist at the keyboard. Signed in full, with autograph inscription. 1936. Hofmann is depicted in formal attire, seated at the piano. Inscribed "To Tomas E. Barcia with best wishes Josef Hofmann Buenos Aires 1936." Laid down to cardboard mount. Ca. 166 x 230 mm. Slightly worn; silvered at edges.*

Josef Hofmann (1876-1957) was an American pianist of Polish birth. "Between about 1910 and 1935 Hofmann was regarded as being without equal among Romantic pianists. His playing combined faultless pedalling, the most even passage-work and the widest range of dynamics with a pellucid and chaste tone, and his sudden, improvisatory eruptions served to heighten the tension and emotional content of each piece he performed. In the first part of the 20th century his playing became an ideal to which most pianists aspired, and his influence on pianists and composers at that time was pervasive (Rachmaninoff dedicated his Third Concerto to him, although he never played the work, complaining of 'too many notes')." He was the first professional musician ever to record. Equally gifted in mathematics, science, and mechanics, he held over 70 patents for scientific and mechanical inventions. Gregor Benko in Grove Music Online. (23186) \$145



364. **HOMER, Louise 1871-1947.** Original waist-length Mishkin photograph of the noted American contralto as Azucena in Verdi's *Il Trovatore*. Signed in full, inscribed, and dated 1917 in black ink. Ca. 203 x 142 mm. Slightly worn and spotted; unevenly trimmed at right margin; remnants of adhesive and former mount to verso.

Homer began a long and successful Metropolitan career, singing chiefly in Italian and French opera, but she soon assumed leading Wagnerian roles; she was also a notable Orpheus in Toscanini's 1909 revival of Gluck's opera, created the Witch in

Humperdinck's Königskinder (1910) and was the first to sing the title role in Parker's Mona (1912)... She returned to the Metropolitan in 1927 and made her last appearance there in 1929, as Azucena. A performer of great artistic integrity, she had a beautiful voice and a majestic stage presence." Herman Klein et al in Grove Music Online. (24625) \$120



365. **HORNE, Marilyn b. 1934.** Full-length role portrait postcard photograph as Isabella in *L'Italiana in Algeri*. Signed in full in red felt-tipped pen. [1980]. With printed caption to foot: "Marilyn Horne als Isabella - L'Italiana in Algeri - Hamburgische Staatsoper." From the studio of Harri Immler, Berlin. 147 x 104 mm. Small tear to upper edge.

"American mezzo-soprano Marilyn Horne... studied at the University of Southern California, taking part in Lotte Lehmann's masterclasses. She sang the dubbed voice of Dorothy Dandridge in the film Carmen Jones in 1954... In 1960 she first appeared at San Francisco, as Marie in Wozzeck (the role of her Covent Garden début in 1964). An association with Sutherland, which began in New York in 1961 with a concert performance of Beatrice di Tenda in which she sang Agnese, brought many notable performances - as Arsace to Sutherland's Semiramide (1965, Boston), and as Adalgisa to her Norma (1967, Covent Garden; her Metropolitan début, 1970). She sang Néocles in Le siège de Corinthe at La Scala (1969), Carmen at the Metropolitan (1972), and Handel's Rinaldo in Houston (1975)... Horne had a voice of extraordinary range, rich and tangy in timbre, with a stentorian

chest register and an exciting top... Throughout her lengthy career she was an admired recitalist, singing lieder, mélodies, Spanish and American songs with equal aplomb... She announced her retirement from performing in 1998." Alan Blyth in *Grove Music Online*.

Marilyn Horne's Hamburg appearance in the present role dates to 1980. (23952) \$25



366. **HORNE, Marilyn b. 1934 and Frederica VON STADE b. 1945.** Full-length role portrait photograph of the mezzo-sopranos as Malcolm and Elena in Rossini's *La Donna del Lago*. Signed by both in full. Ca. 257 x 204 mm. With a label reading "Marilyn Horne Columbia Artists Management Inc. ... NY" to foot of verso. Very slightly worn.

Frederica von Stade's "musicianship and personal charm are evident in her many recordings, not only of her principal roles (notably *Cherubino*, *Charlotte*, *Hänsel and Mélisande*) but also in mélodies, of which she is a gifted interpreter." Harold Rosenthal and Alan Blyth in *Grove Music Online*. (23846) \$65

367. **HOTTER, Hans 1909-2003.** Full-length role portrait postcard photograph of the bass-baritone as Wotan beside a kneeling Kirsten Flagstad (1895-1962) as Brünnhilde in Wagner's *Die Walküre*. Signed in full. From the studio of CIBA Photochemie. Ca. 135 x 88 mm. Slightly worn; creased at lower left corner.

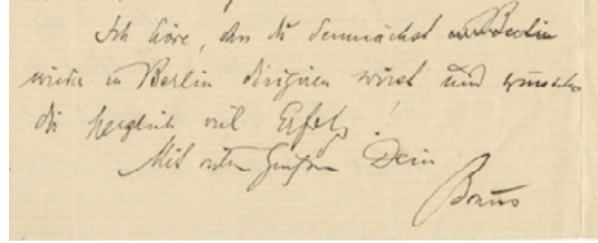


"From his first appearances at Covent Garden (as the Count and Don Giovanni with the Vienna Staatsoper during the September 1947 season) [Hans Hotter] became a favourite with British audiences, especially in Wagner; he sang his first Hans Sachs at Covent Garden in 1948, in English. In 1950 he was invited to the Metropolitan Opera, and in 1952 his association with Bayreuth began. During the 1950s and 1960s he was generally recognized as the world's leading Wagnerian bass-baritone, renowned especially as Hans Sachs and as Wotan, embodying the grandeur of Wagner's conception in a style at once rhetorical and noble. Though his voice could be unsteady and lack focus, its unmistakable quality, matched by his intense declamation and his commanding physical presence, made him one of the greatest operatic artists of the mid-20th century... Among the roles he created are the Kommandant in Strauss's *Friedenstag* (1938, Munich), Olivier in *Capriccio* (1942, Munich) and Jupiter in *Die Liebe der Danae* at the unofficial première (1944, Salzburg)... He was also a distinguished concert and recital artist... he was able without loss of quality to reduce his warm, ample voice to convey the intimacy and subtlety of lieder and of roles requiring a lightness and flexibility generally unattainable by singers best known in heavier roles." Peter Branscombe in *Grove Music Online*. (24034) \$25



368. **HUEHN, Julius 1904-1971.** *Bust-length photograph. Signed in full and inscribed to Captain James M. Nisbett. From the Delar studio, Rockefeller Center, New York. Ca. 253 x 204 mm. With photographer's handstamp to verso. Slightly worn; signature and inscription somewhat light; impression from paper clip to head; remnants of adhesive to verso.*

Julius Huehn "made his début as Kurwenal in Tristan und Isolde at the Philadelphia Opera. On New Year's Eve 1935 he appeared at the Metropolitan as the Herald in Lohengrin, thus opening a promising career there. Subsequent roles included Köthner in Die Meistersinger, the title role in Gianni Schicchi and Escamillo in Carmen, and he gained credit for his singing, though less for his acting, as Telramund in Lohengrin and Gunther in Götterdämmerung. In 1939 he added John the Baptist in Salome and Wotan in Die Walküre to his repertory, having been coached by Friedrich Schorr. He also appeared in San Francisco and Chicago. On his return in 1945 from war service his voice was out of condition, and the following year he retired to teach at the Eastman School of Music. Technically inferior recordings of broadcasts from the Metropolitan suggest a bright, well-projected voice probably being worked too hard." J.B. Steane in Grove Music Online. (23850) \$40



**Humperdinck Writes to the Conductor
Hermann Levi Regarding
the Munich Premiere of Hänsel and Gretel**

369. **HUMPERDINCK, Engelbert 1854-1921.** *Autograph letter signed "Bonus" to "Melchior" [the German conductor, Hermann Levi] discussing the Munich premiere of the composer's opera Hänsel and Gretel. 2 pp. of a bifolium. Octavo. Dated Frankfurt, [?]September 27, 1893. In black ink. With address "Frankfurt a. M. Eschersheimer Landstr. 100" stamped in purple ink to head. In German (with translation). Slightly worn and stained; creased at folds; some words to first page slightly waterstained, not affecting legibility.*

An important letter about the forthcoming Munich premiere of Humperdinck's opera, Hänsel and Gretel. The composer discusses casting, musical alterations, and a piano reduction of the opera with his correspondent, the prominent conductor, Hermann Levi. He also names several singers active in Munich, including Hermann Gura and Emanuela Frank.

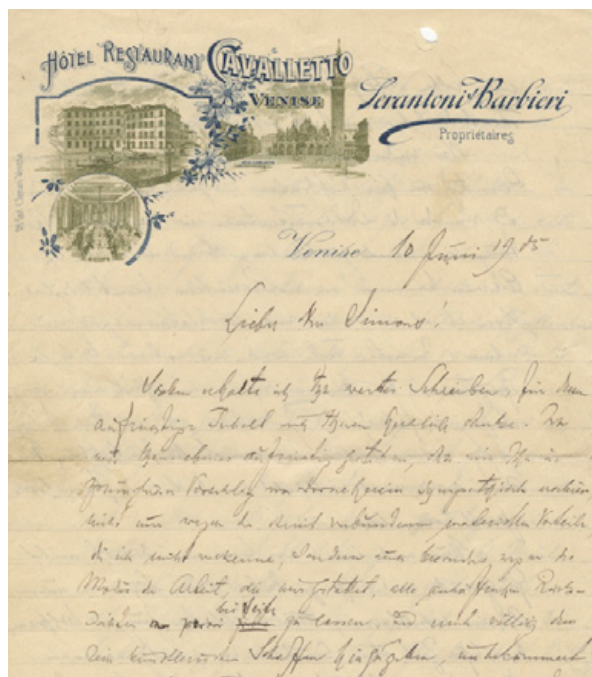
"For the part of the father, more consideration has to be given to the acting abilities rather than those of the voice; I believe, thus, that [Hermann] Gura is the right man for the job... With regards to the Hansel part, I will be glad to approve, if some parts are placed in a higher register... I was in Mainz yesterday, at Schott's, and learned that the completion of the piano reduction by the beginning of November is impossible."

Together with a vintage bust-length postcard photograph. Postmarked [?]Vienna, August, [19][?][23]. Slightly worn.

Hermann Levi (1839-1900) was the general music director of Munich at the time of this letter. "While working together in Bayreuth, Humperdinck and Levi had become good friends, calling one another by the nicknames 'Bonus' and 'Melchior.' In the summer of 1891, Humperdinck had come to see Parsifal with Hugo Wolf and when he met Levi, he told him of his new fairy tale opera [Hänsel and Gretel]. Levi was interested and asked to have the orchestra part for a

composer's festival in Munich. Humperdinck sent him the Dream Pantomime, but the score arrived too late for the concert. Meanwhile Levi was soon so delighted by Humperdinck's music that he asked [Ernst von] Possart to secure the rights for the first performance of the opera. [Felix] Mottl from Karlsruhe and [Richard] Strauss from Vienna also both wanted to perform it. But Humperdinck said that if 'Melchior' were to conduct it, the first performance would have to be in Munich." Frithjof Haas in *Hermann Levi: From Brahms to Wagner*.

Unfortunately, the Munich première, which was to occur on December 14, 1893, had to be postponed because one of the principal singers fell ill. Richard Strauss premièred it instead, on December 23, 1893 at the Hoftheater in Weimar. (23505) \$1,500



Humperdinck on His Unrealized Opera *Das Wunder von Köln*

370. **HUMPERDINCK, Engelbert 1854-1921.** Autograph letter signed "Humperdinck" to Rainer Simons. 4 pp. on one bifolium. Octavo. Dated Venice, June 10, 1905. In black ink. On stationery of the "Hôtel Restaurant Cavalletto Venise Serantoni Barbieri Propriétaires," with imprint in dark blue and with vignettes illustrating the hotel in dark olive green ink. In German (with translation). Slightly worn; partially split at folds, with one small repair; small circular file hole to upper blank margin.

Humperdinck responds to a letter from Simons, author of the libretto for the opera *Das Wunder von Köln* [The miracle of Cologne]. Humperdinck had begun setting the libretto, but newspapers then leaked a rumor of the opera, prompting Humperdinck to stop work on the project; Simons's letter has rekindled Humperdinck's interest, and the composer agrees to meet Simons on his way back to Berlin.

"...Your original proposal appealed to me from the beginning... especially because... [it] allows me to disregard all business obligations and to devote myself to purely artistic, creative work, heedless of baggage, just as it was the case twelve years ago with my *Hänsel und Gretel*. Back then I did not know yet what agents, publishers, and theater directors were like, let alone the public, which then did not even exist for me, the naïve homo novus. Happy times! In this joyful mood I already had begun to work in spring, when that stupid newspaper note appeared declaring that I composed *Das Wunder von Köln*... I was showered with inquiries and the like, and the pleasant incognito work I had been looking forward to so much was over... And... in early May... Fräulein Ebeling, the author of my *Dornröschen* [The sleeping beauty], suddenly died, whereby I... acquired full ownership of the piece, which I had wanted to rework into an opera earlier already... I have to confess that this plan... had kept going through my mind repeatedly during our trip... but equally happily I confess that your letter has changed my mind again... Meanwhile, I want to ask you kindly to think a bit about a new title..."

A highly interesting letter relative to Engelbert Humperdinck's unrealized opera *Das Wunder von Köln* (The Miracle of Cologne) to a libretto by his former student Rainer Simons (1869-1934), founder and first director of the Vienna Volksoper (since 1903). Humperdinck never completed either *Das Wunder von Köln* or any other opera to a libretto by Simons; it remains unknown how and when the project failed (see the anonymous satire in the semimonthly magazine *Der Kunstwart*, second issue of November 1905, p. 227).

The reference to the Three Kings is actually to their shrine at Cologne Cathedral. Saint Ursula is supposed to have suffered her martyrdom in Cologne.
(23682) \$1,500

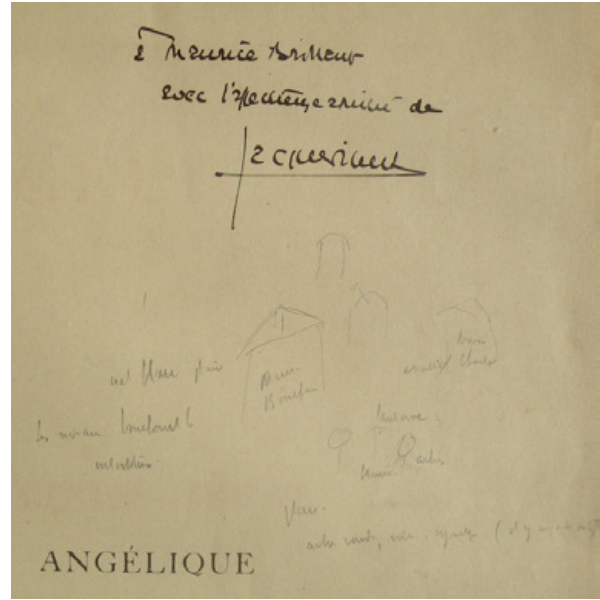
371. **HUNTER, Rita 1933-2001.** Three-quarter length role portrait photograph of the singer in the title role of Bellini's *Norma*. Signed in full and inscribed. Ca. 215 x 279 mm. Slightly worn; signature and inscription partially obscured by dark background.



"It was not until Reginald Goodall's first vernacular performance of the Ring at the Coliseum (beginning with *Die Walküre*, 1970), in which she was Brünnhilde, that the potential of [Rita Hunter's] well-defined, vibrant dramatic soprano began to be realized: her tone, style and inflections, at once powerful and delicate, seemed to revive the spaciously noble manner of Wagner singing of an earlier era. In 1972 she made a dramatic Covent Garden début, as Senta, stepping in at the last minute for an indisposed Anja Silja. Flexibility, of both style and timbre, allowed her to encompass Verdi roles with marked success – in particular *Amelia* (*Un ballo in maschera*) and *Leonora* (*Il trovatore*); she proved herself a touching actress. Her first original-language Brünnhilde was at the Metropolitan, in December 1972; she returned there as *Santuzza* and *Norma*, and also sang in San Francisco, Munich and Nice. Hunter recorded Brünnhilde, in German and English, and *Eglantine* in the first complete *Euryanthe*. In 1981 she moved to Australia, where she added the roles of *Abigaille* (*Nabucco*), *Isolde* and *Elektra* to her repertory. In 1983 she returned to London to sing *Leonora* in *Il Trovatore* with the ENO. She was made CBE in 1980 and published an autobiography, *Wait till the Sun Shines, Nellie* (London, 1986)." Max Loppert in *Grove Music Online*. (23847) \$25

Signed by the Composer

372. **IBERT, Jacques 1890-1962.** *Angélique Farce en un Acte, Paroles de Nino*. [Piano-vocal score]. Paris: Au Ménestrel [PN H. 29,458], [1927]. Large octavo. Original publisher's printed wrappers. 1f. (half-title), 1f. (title), [i] (named cast list), [ii-iii] (table of contents), [iv] copyright notice, 112 pp. music. Cast includes Marguerite Bériza and Max Moutia. Contemporary newspaper clipping with names of cast from productions (including *Angélique*) of Le Théâtre Bériza at the Théâtre Fémina laid down to half-title.



With pencilled staging indications to half-title and performance annotations throughout. Publisher's round handstamp to lower margin of title. Wrappers slightly worn and soiled; spine with some small chips and tears, slightly separated from text block; other minor defects.

With an autograph inscription signed by the composer "À Maurice Bri[[lant?]]... de Jacques Ibert" to upper margin of half-title.

Angélique was first performed by Le Théâtre Bériza at the Théâtre Fémina in Paris on January 28, 1927. The plot concerns a husband's failed attempts to sell his wife to various buyers, including the devil. "The ridiculous situation, somewhat reminiscent of *commedia dell'arte*, is captured with 'wrong-note' harmonies, bitonality and a constantly nervous rhythmic drive, which includes African cross-rhythms... and a chorus in speaking rhythm. [Ibert] was always pleased with it, considering it innovatory for a stage work: 'Using the voices to the limits of their possibilities, I did not spare the orchestra, using the minimum of instruments for the maximum result'." Richard Langham Smith in *Grove Music Online*. The dedicatee of the inscription is most likely Maurice Brillant (1881-1953), a noted French writer, journalist, and dance critic; among other works, he authored *Problèmes de la danse* (1953). (23059) \$125



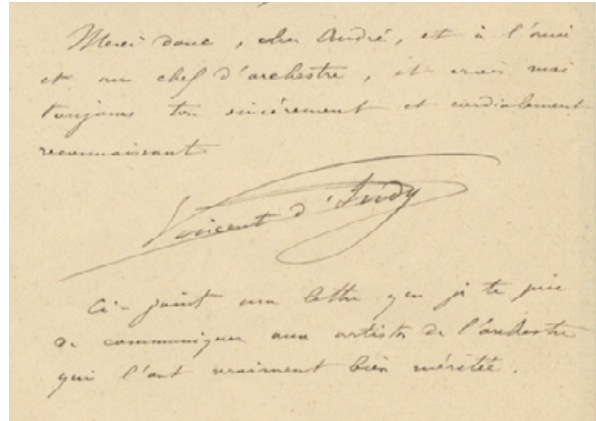
373. **ILLICA, Luigi 1857-1919.** Postcard to Guido Moncher signed "Tuoi R e L Illica," 1902. **With annotations in Illica's hand**, congratulating Guido Moncher on a rumored marriage, to recto: *Caro Moncher-è vero? Evvivàà!!!!* [Musical staff with half-note b--i.e. the solmization syllable "si"]... *Finalmente! Grazie delle... ed auguri a Santa Teresa [?]Moncher.* Printed text "ÉPOUX" ["husband"] to lower left edge. With illustration of a bride and groom kissing to recto on red background. Name and address of recipient, priced postage stamp, and two postmarks bearing the date October [?], 1902 to verso. Ca. 90 x 143 mm. Somewhat worn; ink slightly faded and smudged, partially obscuring annotations.

Italian playwright and librettist Luigi Illica (1857-1919) is best remembered for his collaborations with Giacomo Puccini. Along with Giuseppe Giacosa, he wrote the libretti for La Bohème, Tosca, and Madame Butterfly.

Guido Moncher (1873-1945) was a man of many talents: he invented the first Italian gyroplane, commanded a firefighting brigade, and established a men's department store and the first automobile agency in Trent. Again in Trent, he founded the "Società Musicale Giuseppe Verdi" and the city band. He did, indeed, marry a certain Eloide Mayr, after whom he named his most successful gyroplane, Eloide I, in 1904. (23182) \$50

Indy Writes to the Conductor and Composer Messager

374. **INDY, Vincent d' 1851-1931.** Autograph letter signed in full to the conductor and composer André [Messager]. 3 pp. of a bifolium. Octavo. Dated Wednesday, May 11, [18]98. In black ink On mourning stationery. In French (with translation). Slightly worn and soiled; creased and partially split at folds.



D'Indy thanks Messager profusely for skillfully conducting a performance of his opera Fervaal the previous evening.

"... You really pleased me, dear old friend, by giving me an orchestral understanding of my work as I conceived it... you gave me some wonderful sensations yesterday evening, and with this work, which I have heard and dwelled upon so much these two years – this is a rare feeling and one which I could not forget."

Together with a waist-length postcard photograph of the composer, seated, by French photographer Henri Manuel.

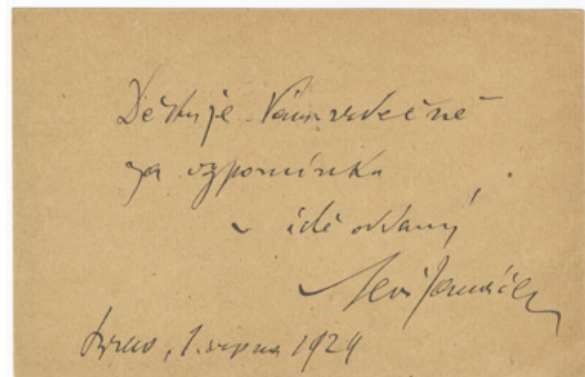
André Messager (1853-1929) was a noted French composer, conductor, music critic, and friend of Fauré, Debussy, and d'Indy. He received his formal musical training at the Ecole Niedermeyer, and took lessons with Saint-Saëns. Although best-known for his stage works, Messager composed in a number of other genres as well. As director of the Opéra-Comique in Paris, he conducted the premières of many new works, including Debussy's Pelléas et Mélisande in 1902. On May 10, 1898, Messager conducted the first of thirteen performances of Fervaal at the Opéra-Comique. D'Indy's opera was first performed at the Théâtre de la Monnaie in Brussels on March 12, 1897. (23497) \$350

375. **IVOGÜN, Maria 1891-1987.** Three-quarter length role portrait postcard photograph of the soprano as [?]Gilda in Verdi's Rigoletto. Signed in full. From the studios of Letzer in Vienna. Ca. 135 x 84 mm. With both photographer's and distributor's names and addresses stamped at lower left. One letter of signature slightly smudged.



376. **IVOĠÜN, Maria 1891-1987.** Full length photographic portrait signed in full. 1923. In formal attire, signed in blue ink: "Maria Ivoġün Febr. 23. 1923." Ca. 228 x 173 mm. Slightly worn; minor cracking and small hole to blank area; remnants of adhesive to verso. (23924) \$25

Hungarian soprano Mari Ivoġün was engaged at Munich from 1913-1925, where she sang such roles as Mimì, the Queen of the Night, Konstanze, Zerbinetta (in which Strauss described her as 'simply unique and without rival'), Zerlina, Marzelline, Norina, Gilda, Oscar (Un ballo in maschera) and Nannetta. "In 1917 she created the part of Ighino at the première of Pfitzner's Palestrina... and also created the title part in the same composer's Das Christelflein. In 1924 she created a sensation when she sang Zerbinetta at Covent Garden under [Bruno] Walter... The same season she also performed Gilda, and returned for Konstanze in 1927. She made her début at the Salzburg Festival as Zerlina in 1925, the year she moved to Berlin, where she appeared at both the Städtische Oper and the Staatsoper. There she added to her repertory heavier roles such as Manon, Mignon and Tatyana. She never sang at the Metropolitan but appeared as Rosina in Chicago (1921-2). Ivoġün's operatic career faded somewhat prematurely in the early 1930s but she continued to give frequent recitals... All who saw and heard her remarked on her personal charm, light and airy to match her vocal qualities. Her numerous recordings bear out the evidence of her contemporaries. After retirement she taught in Berlin, where her pupils included Elisabeth Schwarzkopf and Rita Streich." Alan Blyth in Grove Music Online. (24041) \$30



377. **JANÁČEK, Leoš 1854-1928.** Autograph postcard signed in full to [?]J. Arch. V. Hrdlička. Dated Brno, August 1, 1924. In black ink. In Czech (with translation). Slightly worn; uniformly browned. In very good condition overall.

The composer cordially thanks his correspondent for the recollection.

Written at the time of Janáček's composition of his opera *The Makropulos Affair*.

"Janáček's reputation outside Czechoslovakia and German-speaking countries was first made as an instrumental composer, with a small number of chamber and orchestral pieces written between his operas, which he considered his main work. The balance has now been largely redressed and he is

regarded not only as a Czech composer worthy to be ranked with Smetana and Dvořák, but also as one of the most substantial, original and immediately appealing opera composers of the 20th century." John Tyrrell in *Grove Music Online*. (23316) \$675

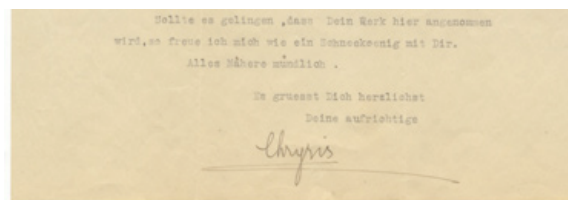


378. **JEPSON, Helen 1904-1997.** Half-length role portrait photograph of the soprano as Marguerite in Gounod's Faust. Signed in full and inscribed to James Nisbett. Ca. 253 x 203 mm. With a handstamp reading "Helen Jepson Leading Soprano Metropolitan Opera Co. Management Evans and Salter Division Columbia Concerts Corporation... New York" to verso. Slightly worn; very light ink spotting and minor peeling to recto; remnants of adhesive to verso.

American soprano Helen Jepson made her début at the Metropolitan as Helene in John Laurence Seymour's *In the Pasha's Garden* in 1935 and the same year first sang with the Chicago Grand Opera as *Thaïs* and at San Francisco as *Martha*. She continued to appear regularly with both the Metropolitan and Chicago companies until 1942, her roles including *Marguerite*, *Nedda* and *Eva*. After retiring she taught for many years. Her few recordings, the most famous of which is of excerpts from *Otello* (with Martinelli and Tibbett), display a lyric instrument of beauty... " Richard Le Sueur in *Grove Music Online*. (23855) \$25



379. **JEPSON, Helen 1904-1997.** Bust-length role portrait photograph of the soprano as Marguerite in Gounod's Faust. Signed "Helen Jepson Metropolitan Opera" and inscribed to Clarence Krause. Ca. 253 x 203. With a handstamp reading "Helen Jepson Leading Soprano Metropolitan Opera Co. Management Evans and Salter Division Columbia Concerts Corporation... New York" to verso. Slightly worn; small red ink stain to lower left blank margin; last name of dedicatee corrected. (23852) \$30



Jeritza Writes to the Composer of the Controversial Opera *Aphrodite*

380. **JERITZA, Maria 1887-1982.** Typed letter signed "Chrysis" (her Viennese debut) to Max von Oberleithner. 1 page. Quarto. Dated New York, January 17, 1922. With manuscript corrections and autograph signature in black ink. With original envelope addressed to von Oberleithner in Vienna with typed note to foot underlined in red pencil: *Wenn verweist bitte unbedingt nachsenden* (if abroad, please forward urgently) and embossed return address of the Hotel St. Regis in New York. In German (with translation). Slightly worn and creased at folds. Envelope browned and somewhat worn, flap partially lacking, "Marie Jeritza" typed and "Jeritza Brief" in manuscript in ink in an unknown hand to verso of envelope.

Jeritza tells Max von Oberleithner ("Lieber Maxefreund") of her effort to interest the general manager of the Metropolitan Opera, Giulio Gatti-Casazza, in Oberleithner's opera *Aphrodite*. Due to her success in New York she must postpone her return to Vienna.

"I have talked to Mr. Gatti-Casazza because of your 'Aphrodite' and I hope that I can create it here next year... I ask you to treat the matter with complete discretion lest an outsider meddle with the matter and spoil it. Besides Mr. Gatti and myself only Mr. Weil knows about it, who was so kind as to recommend your work to director Gatti most warmly. Please send me at once, by express mail, a piano-vocal score. I ask you once more to tell neither your publisher nor anybody else about the matter lest it fail maybe in a plot... Should your work be accepted here, I would be highly pleased as Punch with you."

Together with a bust-length postcard photograph of Jeritza in furs by Iris Verlag, Vienna. Ca. 139 x 90 mm. Signed in full. One small stain; verso dated September 28, [19]24 in pencil.

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

Max von Oberleithner (1868-1935), a German-speaking composer from Moravia, was a friend of Anton Bruckner. His one-act opera Aphrodite had its premiere at the Vienna Hofoper in 1912, with Maria Jeritza in the role of Chrysis (hence, the signature to the present letter); it was her Viennese debut. The opera, based on a novel by Oscar Wilde's partner Pierre Louÿs, was noted for its eroticism; in the final scene, Jeritza wore a tight-fitting skin-colored costume that made her appear naked. It is difficult to imagine how such a work could have been staged at the Metropolitan Opera; Jeritza's effort came to nothing. Aphrodite apparently saw no further productions. In 2014, the Munich Prinzregententheater revived it in a studio performance with piano accompaniment.

"Mr. Weil" is probably the German baritone Hermann Weil (1876-1949), who appeared at the Met from 1911. At the time of the present letter, he was with the Vienna Staatsoper. From 1939, he lived in New York.

*The letter testifies to the close friendship between Jeritza and her "Maxefreund." Jeritza went on to star in other operas by Oberleithner (La Vallière and The Iron Savior). Their association ended a few years later, however, in a spectacular showdown: Oberleithner composed an opera Adelheid (unperformed to date) and filed suit against Jeritza when she refused to create the title role. See Peter Andraschke, "Max von Oberleithner: Aphrodite," *Pipers Enzyklopädie des Musiktheaters*, Vol. 4 (Munich and Zurich: Piper, 1991), pp. 484-86. (23699) \$350*



381. **JOHNSON, Edward 1878-1959.** Bust-length portrait photograph. Signed in full, dated New York 1945, and inscribed to Barbara Ann Bingham. Ca. 253 x 204 mm. Some soiling and wear; minor rippling at head and foot; remnants of former mount to upper left corner of recto.

Canadian Edward Johnson (1878-1959) became "the leading tenor of the Chicago Opera (1919-22) and the Metropolitan Opera (1922-35) where he was a favourite as Pelléas, Romeo and Peter Ibbetson, a role he created in the Deems Taylor opera. Also in his repertory were Siegfried and Faust (1923, Covent Garden). His musicianship, romantic appearance and ability to project a character were coupled with a lyric voice of good quality and range, a sound technique and a seldom-used but easy high E. He followed Herbert Witherspoon, Gatti-Casazza's successor, as

general manager of the Metropolitan (1935–50), instituted the Auditions of the Air and successfully guided the Metropolitan through the war period. On retirement (1950) Johnson moved to Guelph, but remained chairman of the board of Toronto's Royal Conservatory of Music." Ruby Mercer in *Grove Music Online*. (23854) \$25



382. **JONES, Gwyneth b. 1936.** *Bust-length portrait photograph. Signed in full and inscribed to Leonard Rosenthal in red ink. Ca. 258 x 202 mm. With a label from the Metropolitan Opera Press Department to upper portion of verso.*

Welsh soprano Gwyneth Jones "made her Covent Garden debut in 1964 as Leonore, then sang Leonora (Il trovatore), Elisabeth de Valois, Santuzza, Desdemona, Donna Anna, Aida, Tosca, Salome, Chrysothemis, the Marschallin and Sieglinde. The last of these was her debut role at Bayreuth (1966), where she also sang Eva, Kundry, Elisabeth/Venus, Senta, and Brünnhilde in the 1976 Centenary Ring, which appeared on videotape and disc. Jones sang regularly at the Vienna Staatsoper, in Munich, Paris, Milan, San Francisco, Chicago and the Metropolitan, making her debut in 1972 as Sieglinde. Her later repertory included Isolde, Ortrud, the Empress and the Dyer's Wife, Helen (Die ägyptische Helena), Strauss's Electra, Turandot (Royal Opera at Los Angeles, 1984), Minnie, and Woman in Erwartung. She sang Brünnhilde in the Ring at Covent Garden in 1991. Her strong, vibrant lirico spinto soprano and handsome stage presence, together with total emotional and dramatic involvement in her roles, gave tremendous excitement to her performances." Alan Blyth in *Grove Music Online*. (23858) \$15



383. **JONES, Gwyneth b. 1936.** *Bust-length photograph signed in full in blue ink. ca. 1980. Promotional photograph by Deutsche Grammophon of the soprano in formal attire. With printed catalogue of Deutsche Grammophon, in German, to verso, listing LP and MC recordings with Gwyneth Jones from 1970-79. 148 x 105 mm. (23926) \$15*



384. **JUCH, Emma 1861-1939.** *Three-quarter length role portrait photograph as Marguerite in Faust. Signed "Emma Juch Wellman" and inscribed to Charles Joseph Dyer. [after 1894]. Autograph signature and inscription in black ink to lower margin of mat: "To Charles Joseph Dyer with affectionate regard from Emma Juch Wellman." Image 53 x 104 mm., overall size with mat 223 x 174 mm. Somewhat faded; laid down at upper corners.*

"American soprano and impresario Emma Juch... grew up in New York City, where she studied with her father and with Adeline Murio-Celli. Her concert début (1881) at Chickering Hall attracted the attention of Mapleson, who signed her for three seasons at Her Majesty's Theatre, London, where she made her operatic début, in June 1881 as Philine in Thomas's Mignon; she sang the same role in her American début with the Mapleson Company at the New York Academy of Music (October 1881). In 1884 she toured the USA with a troupe of Wagnerian artists under Theodore Thomas, and in 1886 became a principal (under Thomas) with the ill-fated American (later the National) Opera Company. In 1889 Juch formed her own opera troupe, which travelled and performed throughout North America for two years; its all-English repertory included French, Italian, German and English operas. Between 1891 and 1894 (when she retired from the stage) Juch appeared in numerous concerts, recitals and music festivals. She was a champion of opera in English, and her refined diction (in English, French, German and Italian) was considered a model. She had a voice of exceptional purity and wide compass, and was a skilled actress." Katherine K. Preston in *Grove Music Online*.

Juch's retirement coincided with her marriage to Francis L. Wellman, a lawyer (*Who's Who in New York*, 1905 edition, pp. 942-43). Charles Joseph Dyer may be tentatively identified with a baritone from Boston (or Worcester, Massachusetts) who tried to establish himself in Europe. His papers are at the University of Michigan. (23929) \$30



385. **JURINAC, Sena 1921-2011.** Full-length role portrait photograph of the soprano as the Marschallin with a young blackamoor in Richard Strauss's *Der Rosenkavalier*. With an autograph inscription signed

to verso: "Frau Friedl Ullmann, in memory of May 1, 1970 with many thanks and all good wishes!" From the Fayer studio in Vienna. Ca. 140 x 90 mm. In German (with translation). Slightly worn.

"Although best known early in her career for Mozart, [Jurinac] built up an extensive repertory covering a wide range of parts. She appeared at most of the world's leading opera houses, maturing from roles such as Cherubino, Octavian, Marzelline and Ilia (Idomeneo) to the Countess, the Marschallin, Leonore and Electra. Among her other notable roles were the Composer (Ariadne auf Naxos), the two ladies in Don Giovanni, Elisabeth (Tannhäuser and Don Carlos), Jenůfa, Cio-Cio-San and Tosca, Desdemona, and later Marie (Wozzeck), Poppaea and Iphigenia (Iphigénie en Tauride). Jurinac's voice was beautifully pure, rich and even throughout its range, and although she did not always sound to best advantage in her numerous recordings, the finest of them faithfully convey the integrity, eloquence and commitment that made an unforgettable impression on two generations of opera-lovers. The ardent, youthful singer of the 1940s and 50s grew into the sensitive, reflective artist of the 60s and 70s. Although she appeared frequently as a concert and lieder singer, she will be remembered as one of the outstanding operatic sopranos of her time, generous of voice and radiant of personality. This is reflected in her recordings of *Ilia*, *Marzelline*, *Leonore* and *Octavian*." Peter Branscombe in *Grove Music Online*. (24043) \$35

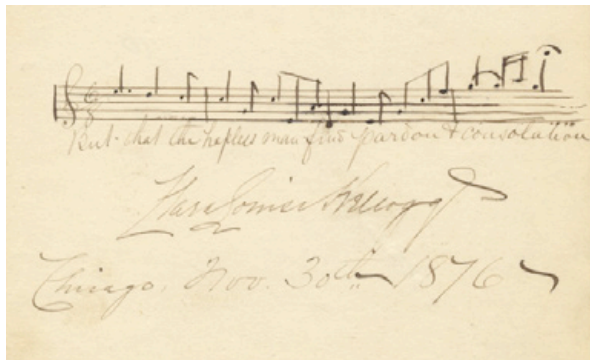


386. **KASCHOWSKA, Felicie 1872-1951.** Three-quarter length cabinet card photograph in formal attire. From the studio of A. Adler, Dresden, with decorative studio imprint gilt to lower margin and studio details to verso. 167 x 108 mm. Slightly worn; corners bumped; remnants of paper tape to verso.

Felicie Kaschowska (born Felicia Kaszowska), a Polish soprano, debuted in 1888 at the Metropolitan Opera in New York as Urbain in Les Huguenots. She appeared as a concert singer at Carnegie Hall and with the Boston Symphony ca. 1890. Kaschowska lived in Europe from 1893, excelling in Wagnerian roles, but also as Aida, Carmen, and Valentine; she returned to the Met for the 1908-09 season, (23796) \$30

Small Archive Relating to the Noted American Soprano

387. **KELLOGG, Clara Louise 1842-1916.** *Small collection of material relating to the noted American soprano including an autograph musical quotation, a manuscript contract, photographs, a lithographic portrait, and programs, as follows:*



- *Autograph musical quotation signed in full from Act II of Wagner's *The Flying Dutchman*. 1 page. Octavo. Dated Chicago, November 30, 1876. In black ink. One musical staff with four measures of the recurring leitmotif from Senta's Act II ballad, under which is notated "But that the hapless man find pardon & consolation." Light wear to edges; some annotations in pencil in another hand to verso.*

- *Manuscript contract with agents Pond and Bachert dated September 27, 1881. Folio. 9, [iii] (blank) pp. Signed by Kellogg, agents and witness. Pond and Bachert agree to represent Kellogg in the United States for concerts and "other public entertainments (exclusive of opera)" for 1881-82, to pay Kellogg between \$300 and \$400 for each performance (the amount depending upon the type of engagement), to provide orchestral musicians, etc. The contract goes on to and outline numerous additional stipulations. Two file holes to upper blank margin tied with dark pink silk ribbon. Together with a 1-page manuscript document relative to terms signed by Kellogg's attorney, September 27, 1881.*

- *Bust-length carte de visite photograph by Gurney & Son, New York. Ca. 99 x 63 mm. Trimmed at lower edge; minor staining and annotations in pencil to verso.*

- *Full-length carte de visite photograph. Ca. 100 x 59 mm. With "Kellogg" printed to lower edge of recto. Some browning, staining, and wear; minor annotation in pencil to upper edge of verso.*

- *Bust-length lithographic portrait in profile in a program at the Academy of Music in Philadelphia on May 4, 1878 featuring Kellogg as Violetta in *La Traviata* and Amelia in *Un Ballo in Maschera*. Quarto. 2 pp. Worn; browned; creased and with short tears along folds.*

- *Miss Clara Louise Kellogg... announces Two Grand Concerts... December 19th and 20th, 1870, assisted by the world-renowned pianist, Mr. James M. Wehli [pianist] Mr. Wm. MacDonald, Tenor, Signor A. Randolfi, Baritone... Weisiger Hall [New York]. Octavo. 4 pp. Together with a program excerpt announcing performances of the Grand Italian Opera on December 9-11 featuring Kellogg's farewell tour; other performers include Gottschalk, Anna Louise Cary, Catarina Marco, and Sig. Pantaleoni.*

- *The Kellogg Grand English Opera. C.D. Hess, Director. *Fra Diavolo; or, The Inn of Terracina*. Comic Opera, in three acts, by Auber. In English, as revised and adapted by Miss Clara Louise Kellogg. [Libretto]. Baltimore: The Sun Printing Establishment, 1874. Octavo. Original dark pink publisher's printed wrappers with titling within decorative border. 1f. (title), 1f. (Dramatis Personae), pp. [5]-50. With advertisement for Knabe Pianos to verso of upper and recto and verso of lower wrapper including illustration of Knabe "warerooms" to verso of lower. Wrappers worn, split at spine, slightly chipped. Slightly worn and browned; lacking pp. [3]-[4].*

- *The Kellogg Grand English Opera. C.D. Hess Director. *The Flying Dutchman*. Romantic Opera in Three Acts, by Richard Wagner. Translated by Caryl Florio. 23 pp. Octavo. Baltimore: the Sun Printing Establishment, 1874. Minor staining and wear; some paper lacking from upper and lower wrappers.*

- *The Marriage of Figaro. Program for a performance at the Academy of Music in New York on March 5, 1877 by the Kellogg Grand English Opera featuring Kellogg as Susanna. Quarto. 4 pp. The cast also included Mme. Rosewald as the Countess Almaviva, Mrs. Seguin as Cherubino, Mr. Carleton as Count Almaviva, Mr. Conly as Dr. Bartolo, Mr. Turner as*

Don Basilio, Mr. Seguin as Antonio, Miss Lancaster as Marcellina and Mr. Peakes as Figaro. With a fine bust-length wood-engraved portrait of Kellogg to page 3. Worn; creased and torn at folds; edges of first leaf frayed.

"Kellogg had a pure, sweet soprano voice of large range and penetrating quality; she was also a good actress. She sang more than 40 roles (in Italian, English and French) and had immense energy and stamina: during the 1874–5 season alone she gave 125 performances. She was the first American-born prima donna to achieve a solid European reputation. She was particularly well-known for her renditions of Marguerite (from Gounod's Faust) and Senta..."

"... In 1873, she organized the Kellogg Grand English Opera Company, for which she was prima donna and artistic manager. Kellogg's desire to establish English-language opera in America was an extension of a similar vernacular opera movement in England; her troupe used the advertising slogan 'opera for the people'. The company was only moderately successful, perhaps because of competition from other English-language troupes; it disbanded after 1876." H. Wiley Hitchcock and Katherine K. Preston in *Grove Music Online*. (23719) \$350



388. **KIEPURA, Jan 1902-1966.** Waist-length postcard photograph boldly signed in full. Dated 1937. [Berlin,] UFA Ciné-Allianz, Ross Verlag. Ca. 141 x 90 mm. Very slightly worn; abrasions to verso.

Jan Kiepura "sang at the Vienna Staatsoper (1926–37) as Cavaradossi, Calaf, Rodolfo (La bohème), Manrico, Don José and created the Stranger in Korngold's Das Wunder der Heliane (1927, Hamburg). In 1928 Kiepura sang Cavaradossi at the Paris Opéra and Calaf to acclaim at La Scala, where he created Marchese Marcarille in Lattuada's Le preziose ridicole (1929). He made his American début at Chicago in 1931 as Cavaradossi and his Metropolitan début in 1938 as Rodolfo, singing there until 1942 as Don José, the Duke, Massenet's Des Grieux and Cavaradossi. He also sang in Chicago (1939–42). Between the wars he took part in symphonic and choral concerts in Kraków. With his wife, the soprano Marta Eggerth, he appeared on Broadway, on tour and in London at the Palace Theatre (1955) in The Merry Widow. He made a number of romantic films in the 1930s, which show his ebullient personality and exciting voice. Other recordings reveal his easy, forward production and lyrical charm." Leo Riemens and Alan Blyth in *Grove Music Online*. (24044) \$30



389. **KING, James 1925-2005.** Full-length role portrait as Florestan in Fidelio. Signed in full and dated 1962. Berlin: Deutsche Oper [West], 1962. 147 x 103 mm.

"American tenor James King began his career as a baritone... His first resident appointment took him to the Deutsche Oper, Berlin (1962), and engagements followed at Salzburg (1962), Vienna (1963), Bayreuth

(1965) and *La Scala* (1968). In the USA he sang at San Francisco, making his *début* in 1961 as Don José, and at the Metropolitan, where he first appeared in 1966 as Florestan... King's bright, incisive tone, easy top voice and remarkable stamina made him particularly successful in the more lyrical Wagner roles such as Walther von Stolzing, Parsifal (recorded under Boulez at Bayreuth) and Lohengrin, and as Bacchus in *Ariadne auf Naxos*, which he recorded with Kempe; his repertory also included *Otello*, *Siegfried* (which can be heard in both Solti's and Böhm's [Bayreuth] recordings of the Ring), the title role in Pfitzner's *Palestrina*, *Aegisthus*, which he sang at Salzburg in 1989, and the *Drum-Major* (Metropolitan, 1990). King was also a sterling soloist in works such as Beethoven's Ninth Symphony, Verdi's *Requiem* and Mahler's *Das Lied von der Erde*, all of which he recorded." Martin Bernheimer and Alan Blyth in *Grove Music Online*.

A portrait from King's earliest resident appointment. (23935) \$25



390. **KIRSTEN, Dorothy 1910-1992.** Three-quarter length role portrait photograph as Minnie from Puccini's *La Fanciulla del West*. Signed in full. Ca. 253 x 203 mm.

American soprano Dorothy Kirsten "made her *début* at the New York City Opera, as *Violetta*, in 1944, and at the Metropolitan, as *Mimi*, the following year; she sang at the Metropolitan intermittently for 30 years, making her farewell as *Tosca* in 1975. Her roles in the house included *Violetta*, *Louise* (which she had studied with Charpentier), *Marguerite*, Gounod's *Juliet*, *Manon Lescaut* (her favourite part), *Minnie* and *Fiora* (*L'amore dei tre re*). She also appeared regularly at the San Francisco Opera, where she

undertook *Cressida* in the American première of Walton's opera in 1955 and sang *Blanche* in Poulenc's *Dialogues des Carmélites*. She also appeared in the film *The Great Caruso* (1951). Kirsten recorded extracts from several of her roles (most notably her feisty *Minnie*), which reveal her gleaming, if not particularly beguiling, *lirico spinto* soprano and her unfailingly secure technique." Max de Schauensee in *Grove Music Online*. (23860) \$15



391. **KLEIBER, Erich 1890-1956.** Bust-length photograph with inscribed and signed, with 3-measure autograph musical quotation from an unidentified work. "To Signor A. Serrez [?]E. Colon -- fond memory from Erich Kleiber," dated October 1926. In Italian. Ca. 149 x 105 mm., laid down to grey textured paper mount, overall size ca. 229 x 174 mm. Slightly worn; lower right corner of mount creased.

Erich Kleiber (1890-1956) was an Austrian conductor known for his interpretations of Mozart, Beethoven, and Richard Strauss, and his refusal "to indulge in romantic interpretation as a means of self-projection." Gerhard Brunner in *Grove Music Online*. As the *Generalmusikdirektor* of the Berlin Staatsoper from 1923 until 1934 he conducted the premières of Berg's *Wozzeck* and *Lulu Suite*. He also conducted extensively in the U.S., Britain and Central and South America. (23154) \$125



392. **KLEIBER, Erich 1890-1956.** Original large bust-length photograph signed in full, dated 1940, and inscribed to C[irilo] Grassi Diaz: "To my dear friend C. Grassi Diaz as always his Erich Kleiber... Beethoven – Wagner – Rich. / Joh. Strauss." By the Fayer studios, Vienna, signed by the photographer in pencil at lower right of original ivory mount, with studio blindstamp at lower right of image: "Fayer Wien vis-a-vis der Oper." Image size ca. 231 x 170 mm., overall size ca. 352 x 232 mm. In Spanish (with translation). Image slightly worn and scratched; mount slightly worn and soiled, corners bumped; remnants of adhesive and annotations in pencil and dark pink ink to verso of mount.

Cirilo Grassi Diaz (1884-1971) was an administrator and director general of the Teatro Colón in Buenos Aires, Argentina. (24319) \$225

393. **KONYA, Sándor 1923-2002.** Full-length role portrait postcard photograph by Siegfried Lauterwasser of Konya as Lohengrin in the opera of the same name. Signed in blue felt-tip pen: "best wishes Sándor Konya." Copyright Festspielleitung Bayreuth. 147 x 103 mm.

"Hungarian tenor Sándor Konya lived in the West from 1945. He made his début in Bielefeld in 1951 as Turiddu... In 1956 he created Leandro in Henze's König Hirsch... His best-known role was Lohengrin, in



which he made his débuts at Bayreuth in 1958, at the Metropolitan in 1961 and at Covent Garden in 1963. At La Scala (1960) he sang Parsifal; at San Francisco (1960–65) he appeared as Dick Johnson, Lohengrin, Pinkerton, Radames, Don Alvaro and Riccardo (Ballo). At the Metropolitan, where he sang until 1975, his roles included Walther, Parsifal, Erik, Max, Edgardo (Lucia), Don Carlos, Cavaradossi and Calaf. His clear, strong tenor lay between the lyrical and the heroic, and he was a good actor." Alan Blyth in *Grove Music Online*.

Siegfried Lauterwasser (1913-2000) was a noted German photographer. He was affiliated with the Bayreuth festival from 1952 to 1987. (23937) \$25



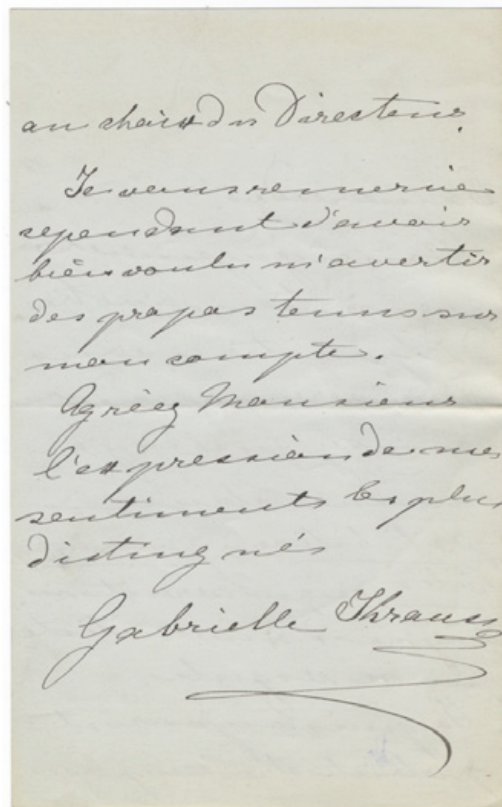
394. **KRAUS, Alfredo 1927-1999.** Bust-length portrait photograph in casual attire. Signed in full and dated 1968 in black marker. 149 x 96 mm. Remnants of sticker to verso.

"Spanish tenor Alfredo Kraus... made his début in 1956 at Cairo in *Rigoletto* and *Tosca* and... made his *La Scala* début in 1958. He then sang... at Covent Garden (1959, *Edgardo* opposite Sutherland's *Lucia*)... He also sang frequently in the USA, particularly at the Metropolitan where he made his début in 1966 in *Rigoletto* and subsequently sang *Nemorino*, *Ernesto*, *Tonio* (*La fille du régiment*), *Gounod's Romeo* and other roles. Kraus's voice was smooth, bright and well schooled, with an extensive top register up to *d*". He was considered the best light, lyric tenor of his generation, and the elegance and stylishness of his singing, combined with warmth of expression and a handsome stage presence, made him the ideal interpreter of such aristocratic roles as *Don Ottavio*, *Almaviva*, *Alfredo*, *Faust* and *Massenet's Des Grieux*, *Werther* and *Hoffmann*, which he sang at Covent Garden in 1991. He continued singing into his 70s with little deterioration in his tone quality." *Rodolfo Celletti* and *Alan Blyth* in *Grove Music Online*. (23939) \$25



395. **KRAUS, Alfredo 1927-1999.** Bust-length portrait photograph signed in full, dated 1986, and inscribed in silver ink. Ca. 203 x 253 mm. With handstamps of the *San Francisco Chronicle* and the photographer *Brant Ward* to verso. Slightly soiled; small perforation and light impression from paper clip to upper edge. (23864) \$45

396. **KRAUSS, Gabrielle 1842-1906.** Autograph letter signed in full to an unidentified male correspondent, most likely *Auguste Vaucorbeil*, Director of the *Paris Opéra*. 3 pp. of a bifolium. Octavo. Dated Paris, January 23, 1883. In black ink. In French (with translation). Creased at folds; some staining and minor annotations in pencil and blue crayon to first page.



Gabrielle discusses, in a very forthright manner, the terms of her current contract at the *Paris Opéra*, which she maintains has "no prohibitive clause for [her] roles," and would be "unworthy of an artist who respects herself... You have been entirely misled about my position at the [Paris] Opéra. I have neither power nor rights there... I can always and everywhere be replaced at the choice of the Director."

Together with *Mme. Krauss dans Aïda... 3me Acte*. Coloured lithograph, costume design by *Lacoste*. Paris: *Martinet*, [ca. 1875]. 240 x 178 mm. + lower margin with descriptive text. Slightly worn and soiled; margins creased; small tear to right edge; lower right corner cut away, not affecting image.

Despite her protestations, *Krauss* was an invaluable member of the *Paris Opéra*. "In 1875 she sang *Rachel* in *La Juive* at the inauguration of the Opéra's new building; she remained a member of the Opéra company (except for a short period, 1885-6) until the end of 1888. She became famous for her portrayals of *Meyerbeer* heroines, *Leonore* and above all *Aïda* and *Donna Anna*; she created a number of roles, including *Pauline* in *Gounod's Polyeucte* (1878) and *Catherine of Aragon* in *Saint-Saëns's Henry VIII* (1883). At *La Scala* she created the title role in *Gomes's Fosca* (1873) and sang *Alice* in *Robert le diable*. She was

acclaimed for the dramatic intensity of her performances; to her operatic roles she brought a tragedienne's grand passion and nobility. The French nicknamed her 'La Rachel chantante'. After 1888 she retired from the operatic stage and devoted herself to concerts and teaching." Harold Rosenthal in *Grove Music Online*.

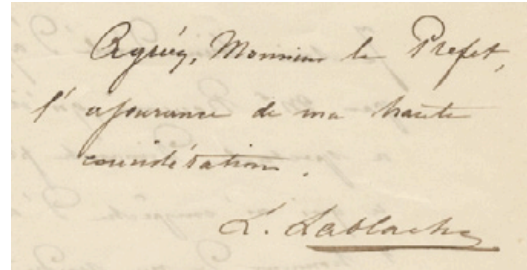
The recipient was perhaps Auguste Vaucorbeil (1821-1884), a French theatre administrator and composer. "In 1871 he became professor of vocal ensemble at the Conservatoire, in 1872 government commissioner of subsidized theatres, in 1878 Inspector General for the Arts, and from 1879 director of the [Paris] Opéra. Works seen there for the first time during his term of office included *Aida*, *Gounod's Le tribut de Zamora*, *Thomas' Françoise de Rimini* and *Saint-Saëns' Henri VIII*." Andrew Lamb in *Grove Music Online*. (23672) \$150



397. **KRAUSS, Gabrielle 1842-1906.** *Fine portrait engraving of this noted Austrian-born French operatic soprano in role portrait, possibly as Aida or Selika in L'Africaine. [?Paris], [ca. 1870]. 137 x 98 mm. + wide margins. Signed in the plate by the artist. Printed on fine wove paper. With remnants of former mount to right margin of verso. (26910) \$50*

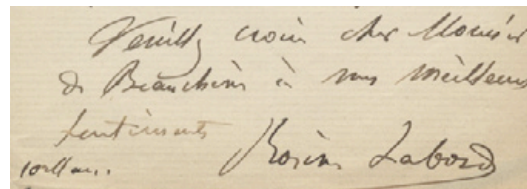
398. **LABLACHE, Luigi 1794-1858.** *Autograph letter signed "L. Lablache" to "Monsieur le Préfet." 2 pp. Octavo. N.d. In black ink. In French (with translation). Slightly worn; creased at fold.*

Lablache must decline the commissioner's invitation. He sends word that Mademoiselle Alboni is staying at the Hôtel de Bade.



"I am very sorry to learn from Mr. Romani that there is a performance next Sunday, which prevents me from having the honor of attending your friendly invitation. As I had promised your son, I make haste to let you know that Mademoiselle Alboni arrived yesterday evening and that she is staying at the Hôtel de Bade, Boulevard des Italiens."

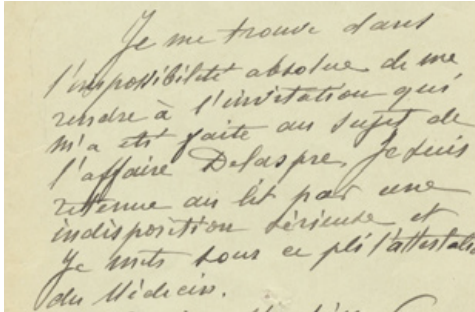
Considered the most famous bass singer of his generation, Luigi Lablache "made a brilliant London début [on March 30, 1830] as Geronimo in *Cimarosa's Il matrimonio segreto* at the King's (from 1837 Her Majesty's) Theatre, where he subsequently appeared every season until 1852, except for 1833 and 1834. Lord Mount-Edgcumbe described him on his London début as 'a bass of uncommon force and power. His voice was not only of deeper compass than almost any ever heard, but when he chose, absolutely stentorian, and he was also gigantic in his person; yet when he moderated its extraordinary strength, he sang pleasingly and well'." He made his début at La Scala as Dandini in Rossini's *La Cenerentola* in 1821 and went on to sing in a number of other Rossini operas including *Semiramide* (as *Assur*) and *Otello* (as *Elmiro*). Philip E.J. Robinson and Elizabeth Forbes in *Grove Music Online*. (24142) \$185



399. **LABORDE, Rosine 1824-1907.** *Autograph letter signed in full to Monsieur de [?]Beauchèsne. 1 page of a bifolium. Octavo. March 10 [18]75. In black ink on mourning stationery. In French (with translation). With a fragment of the original autograph envelope laid down to recto of second leaf, ca. 72 x 110 mm., postmarked Paris, March 11, [18]75. With the name and address of the recipient in black ink. Slightly worn; small tears to lower edges; creased at folds; pencil annotations in French to blank upper margin.*

"I am absolutely flattered by the charming letter you sent me; at this moment, I no longer have any portraits. I am going to have my photograph taken and I will hasten to send it to you..."

Rosine Laborde was a member of the Paris Opéra in the mid-to-late nineteenth-century, and the teacher of famed soprano Emma Calvé (1858-1942). (23653) \$75



400. **LABORDE, Rosine 1824-1907.** Autograph letter signed in full to an unidentified male correspondent. 1 page of a bifolium. Octavo. Dated [Paris,] April 30, [18]90. In black ink. In French (with translation). Creased at fold; light soiling to edges; three small holes to lower portion; minor pencil annotation to lower right portion of first page.

"It is absolutely impossible to accept the invitation that you made me about the Delaspres matter. I am kept in bed by a serious illness and I enclose the doctor's certificate..."

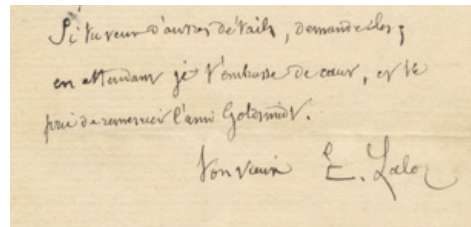
The "Delaspres matter" may refer to Laborde's adopted daughter, Delly Delaspres-Laborde. (23656) \$75



401. **LAKE GEORGE OPERA FESTIVAL July 29-August 29, 1970.** A large striking hand-coloured poster depicting two figures in a stylized woodland setting with lake and hills in the background. 558 x 350 mm. Printed on heavy card stock. The program included Puccini's La Bohème; Mozart's Don Giovanni; Haydn's L'Infedelta Delusa; Silverman/Forman's Elephant Steps; and Britten's Les Illuminations. Slightly worn and creased; small edge tears.

Very scarce. (24832)

\$60



Lalo Writes on Wagnerian Music Drama and His Own Approach to Composition

402. **LALO, Edouard 1823-1892.** Autograph letter signed "E. Lalo." 4 pp. of a bifolium. Small octavo. Dated May 20, [18]88. In black ink. In French (with translation). Slightly soiled; creased and slightly split at folds; two fileholes to right margin of second leaf, with no loss to text; remnants of adhesive to lower left portion, obscuring one word of text.

A fascinating letter in which Lalo opines about Wagnerian music drama and his own "French" approach to composition. He is stupified by the overwhelming success of his opera, *Le Roi d'Ys*, which had just premièred two weeks ago. His refusal to imitate Wagner, and decision to stick to short forms and goal-oriented drama probably contributed to its immediate appeal. Lalo nevertheless remains committed to "pure" instrumental music, which he judges superior to opera.

"Not being Wagner, and not wanting... to become his imitator, I have done absolutely the opposite of what his system teaches: I used very short forms, and I voluntarily put aside all developments in order to precipitate the dramatic action. Whether this is good or bad, I don't know; [but]... I never bore the audience... The French don't like long dissertations on stage... But before, as after May 7 [i.e. the premiere of *Le Roi d'Ys*], I keep the absolute opinion that you know so well: ... the only true music is the pure music for the quartet, the orchestra, and the concertos with orchestra."

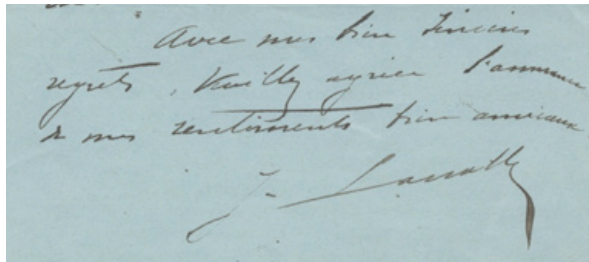
Le Roi d'Ys, which was premièreed at the Opéra-Comique (Salle Favart) in Paris on May 7, 1888, did indeed bring Lalo the acclaim he had sought for most of his musical career. It is his instrumental music, however, that has secured him a lasting place in music history, "for it represents a decisively new direction in French music at that period, taken more or less simultaneously by César Franck and Saint-Saëns."

As the present letter implies, Lalo had been accused - like many progressive composers of the time - of imitating Wagner; but "although he admired Wagner, their styles have little in common." Hugh Macdonald in *Grove Music Online*. (23311) \$600



403. **LANG, Anton 1875-1938.** Bust-length postcard photograph by W. Pfingstl in Oberammergau. Signed in full. Ca. 141 x 88 mm. Slightly bumped and creased at corners.

Anton Lang was a German potter and actor who was noted for his portrayal of Jesus Christ in the 1900, 1910, and 1922 Oberammergau Passion Plays. Performed since 1634 by the inhabitants of the village of Oberammergau, Bavaria, the famous Passion Play attracts spectators from all over Germany and the world. The production, which is mounted every ten years, involves over 2,000 performers, musicians, stage technicians, and Oberammergau residents. (24085) \$25



404. **LASSALLE, Jean 1847-1909.** Autograph telegram signed "J. Lassalle" to Madame [Aimée-Marie] Roger Miclos. 1 page. Ca. 131 x 112 mm. Postmarked Paris, May 10, [18]91. In black ink on blue paper with perforated edges, the recipient's name and address to upper panel. In French (with translation). Creased at fold; upper and lower left corners slightly lacking with no loss to text; annotation in blue crayon to upper panel.

"I am sorry, terribly sorry, because I have invited a crowd of friends to the country for the entire day. Your dispatch did not arrive until yesterday evening. I was out of Paris! With my most sincere regrets, please accept my friendly greetings."

In 1872, Lassalle "was engaged for the reopening of the Paris Opéra, where for a while he was the highest-paid male singer and where he remained as the leading baritone until his retirement in 1901. Premières in the house included Massenet's *Le roi de Lahore* and Saint-Saëns' *Henry VIII*, and in Brussels he sang in the première of Reyer's *Sigurd*. In 1879 he appeared at La Scala and in Madrid. At Covent Garden, where he was closely associated with the De Reszke brothers, he was heard from 1879 to 1881 and again from 1888 to 1893. Lassalle had a great success, as both singer and actor, as *Nélusko* in *L'Africaine* and another in the London première of Rubinstein's *Demon*. Other roles in London included *Don Giovanni*, *William Tell*, *Hamlet* and *Rigoletto*, with the later addition of *Hans Sachs*, the *Dutchman*, and *Telramund* in *Lohengrin*. Of these Wagnerian roles, the last two, along with *Wolfram* in *Tannhäuser*, were in his repertory at the Metropolitan, where he made his début in 1892 and sang for the last time in 1897. His few and rare recordings were made after his retirement, but they still show a well-preserved voice and, in the aria from *Le roi de Lahore*, a fine example of the elegant style for which his period is known." J.B. Steane in *Grove Music Online*.

The recipient may have been the noted French pianist, Aimée-Marie Roger-Miclos (1860-1950). "Roger-Miclos was not only a fine technician but also an unusually interesting musician... She was an active

champion of modern composers and of such virtuosic works as Falla's Fantasia baética, Tchaikovsky's First Concerto, and Anton Rubenstein's Fourth." Her playing survives in a number of historically important recordings. Charles Timbrell and David Dubal in The Art of the Piano: Its Performers, Literature, and Recordings, Vol. 1, pp. 294-295. (24143) \$85

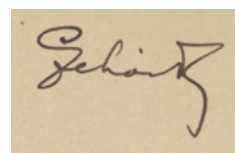


405. **LEECH, Richard b. 1956.** *Bust-length role portrait color photograph by Winnie Klotz of the tenor as Faust in Gounod's opera of the same name. Signed in full and inscribed in blue felt-tipped pen: "to Joyce, All the Best. Richard Leech." ?1990. 184 x 126 mm.*

An American tenor, Leech made his European début in Berlin in 1987 (as Raoul in Les Huguenots), with the NY City Opera in 1988 (as the Duke in Rigoletto), at the Met in 1990 (in Gounod's Faust), and at La Scala in 1990 (as Pinkerton in Madama Butterfly)." Oxford Music Online. (23942) \$20

406. **LEHÁR, Franz 1870-1948.** *Three-quarter length postcard photograph by "E[mil] Bieber, Hofphotograph, Berlin & Hamburg," with facsimile incipits from "The Merry Widow" and "The Count of Luxemburg." Signed "Lehár" on verso, with autograph panel addressed to "Herrn Ludwig Kohn [...] Wien XX/1 Brigittenauerlände 42 1 St. Th. 13." 136 x 86 mm. In black ink. Undated, but postmarked Vienna, April 17, 1911. Slightly worn and browned.*

Together with a facsimile of an autograph letter signed "Lehár" to Robert de Mackiels. 1 page. Octavo. Dated



Bad Ischl, August 8, 1929. In German (with translation). Lehár reports the mailing of a photograph to the conductor Charles Moncharmont, mentions in passing a possible commission of a film score, and announces the forthcoming premiere of his operetta *Das Land des Lächelns* in Berlin with Richard Tauber and Vera Schwarz:

"...Today I sent another photograph to Moncharmont... I cannot say anything definitive about the interesting sound film offer at this time. On October 4 there will be my grand premiere: Das Land des Lächelns at the Metropol theater in Berlin with... Richard Tauber and... Vera Schwarz..."

Librettist Robert de Mackiels (also spelled "Machiels"; officially Robert de Machiels-Clinbourg; 1880-1965) and conductor Charles Moncharmont (1870-1941) had staged the first French production of Lehár's operetta Der Zarewitsch, as Le Tzarewitch, in Lyon on April 16, 1929. The premiere of Das Land des Lächelns (The Land of Smiles) was postponed until October 10, 1929. The "sound film project" is probably a filmed version of one of Lehár's operettas; no original film scores by Lehár are known.

Emil Bieber (1878-1962), one of Germany's leading photographers, was based in Hamburg; the dates of his Berlin branch are not known. Being Jewish, Bieber left Germany in 1938 and died in South Africa. (23688) \$100

Lilli Lehmann
Grunewald den 26-11
1904
für Berlin.

My dear Dr.
I was so glad to get such a kind letter
of you, thank, many thanks. Miss
Oiclenbücher will write you herself of all
her singing matter, so you can judge how
careful, how conscientious she is preparing
her knowledge in vocal art for to become
"Patti" once. I am so much satisfied with

407. **LEHMANN, Lilli 1848-1929.** Autograph letter in English signed in full to American physician and collector William Sturgis Bigelow. 4 pp. of a bifolium. Octavo. Dated Berlin, November 26, 1904. In black ink. On stationery with Lehmann's name and "Grunewald den" printed at head. With original autograph envelope, ca. 97 x 151 mm., postmarked Grunewald and Heidelberg. With "Herrn Dr. W Sturgis Bigelow. Heidelberg Hôtel de l'Europe" in black ink to upper panel. Creased at folds; second majiscule "L" of signature lightly smudged, but legible. Envelope slightly worn and torn.

Lehmann thanks Bigelow for his letter and his generosity, and gives him a detailed report of a young lady whom she is teaching under his sponsorship. Believing he has overpaid her, she sends back his last check. She has also enclosed a letter [not present] from the Croatian soprano, Milka Ternina (1863-1941), which he may keep.

"Miss Oiclenbücher[?] will write you herself of all her singing matter, so you can judge how careful, how conscientious[!] she is preparing her knowledge in vocal art for to become 'Patti' once. I am so much satisfied with her doing; her voice is perfect beautiful, but as she is slow for to be conscientious... We shall try to do something in springtime later, if some opportunity presents itself. I rather like to have her success sure and to be patient... First I try to let her sing in concerts to make her sure. I am sure she can make an excellent career[!] as Concert[!] singer, but if I can make her sing all the great classical parts – today nobody knows more... "I had 2 weeks ago, a long letter by Fl. Ternina. She was in Croatien, Dalmatien and is now in Florenz, enjoying all the beautys[!] of Italys country and art... I heard[!] also

in Munich that she was in bad voice and humor... but as you see her letter is merry and lovely... I hoped she would come to sing with me again, but it may be that I also can not help her..."

Lilli Lehmann was a German soprano who is remembered especially for her appearances at Bayreuth and the Metropolitan Opera. Her "enormous repertory ranged from the light, coloratura parts of her youth to the dramatic roles which she sang with superb authority and technical skill during the middle and later years of her career. As it grew more powerful, her voice retained all its flexibility, and she could turn from Wagner or Verdi to Mozart or Bellini with astonishing ease; Henderson wrote that dramatically 'she was possessed of that rare combination of traits and equipment which made it possible for her to delineate the divinity in womanhood and womanhood in divinity, the mingling of the unapproachable goddess and the melting pitying human being'." Elizabeth Forbes in *Grove Music Online*.

William Sturgis Bigelow (1850-1926) was an American physician and collector of Japanese art. He received his medical degree from Harvard, and undertook further studies with Louis Pasteur in Europe. During a seven-year stay in Japan, he collected many Japanese artifacts. He became one of the first Americans to introduce Japanese art and culture to the American public: his donation of over 40,000 objects of Japanese art to the Museum of Fine Arts in Boston helped make the Department of the Art of Asia there the largest collection of Japanese art anywhere outside of Japan. Sturgis became a Fellow of the American Academy of Arts and Sciences in 1911. (23642) \$175

Wer erst den Anfang einer Kunst
gefunden hat, findet kein Ende.
Lilli Lehmann.
Wien 1909.

408. **LEHMANN, Lilli 1848-1929.** Autograph inscription signed: "Wer erst den Anfang einer Kunst gefunden hat, findet kein Ende." ["Whoever has at last found the beginning of an art will never find an end."].

1 page. Dated Vienna, 1909. In black ink on dark ivory cardstock, ca. 91 x 115 mm. In German. "Wien" reinforced in black ink: remnants of adhesive and minor abrasion along outer edges of verso.

The aphorism here inscribed seems to be Lehmann's own, and she used it repeatedly. Upon her death, the German composer Rudolf Maria Breithaupt wrote in his obituary of her: "A last photograph she gave me bears the inscription: 'Wer erst den Anfang einter Kunst gefunden hat, findet kein Ende.'" Die Musik 21, p. 748. (25292) \$85



409. **LEHMANN, Lilli 1848-1929.** 18 small original photographs of the noted German soprano in several roles, including *Carmen*, *Brunnhilde*, and *Venus*. Laid down to a sheet of ivory paper, ca. 176 x 265 mm. Slightly worn; several images trimmed or with small edge tears, one lacking a small portion at lower left corner; minor annotations to verso. (24691) \$75

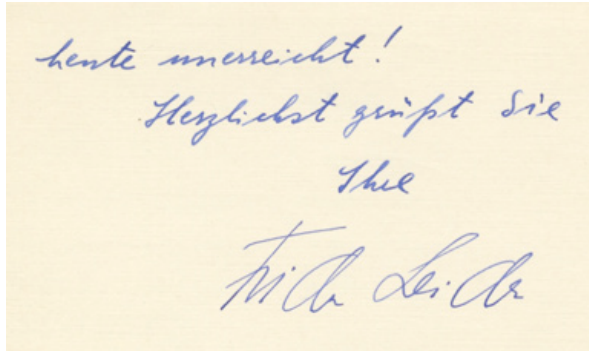
*favourite at Covent Garden, returning almost every year until 1938, by which time she had also established herself in the USA, where she became a naturalized citizen... The part with which she became increasingly identified was that of Strauss's *Marschallin* – a portrayal of which Richard Capell wrote: 'The lyric stage of the time knew no performance more admirably accomplished; it seemed to embody a civilization, the pride and elegance of old Vienna, its voluptuousness, chastened by good manners, its doomed beauty'. Over her long and fruitful career Lehmann developed and refined her lieder style, and her recitals, which continued until 1951, won her a following no less devoted than her operatic public." Desmond Shawe-Taylor in *Grove Music Online*. (23945) \$30*

410. **LEHMANN, Lotte 1888-1976.** Three-quarter length role portrait postcard photograph as Leonore (*Fidelio*) in Beethoven's opera of the same name. Signed in full in blue ink. From the studio of Marie Tschiedel, published by Franz Xaver Setzer, Vienna, with handstamps to verso. 131 x 86 mm. Slight loss to address panel, with remnants of adhesive. Together with an autograph signature on a slip of paper, 133 x 77 mm. Somewhat worn, soiled, and abraded.



*German-born soprano Lotte Lehmann... began her career in 1910 with the Hamburg Opera. In 1916 she moved to Vienna, scoring an instant success as the Composer in the newly revised version of Strauss's *Ariadne auf Naxos*; she was later to be his first Dyer's Wife in *Die Frau ohne Schatten* (1919, Vienna) and Christine in *Intermezzo* (1924, Dresden). She remained in Vienna until 1938, when political events drove her from Austria... From 1924 she was a great*

411. **LEHMANN, Lotte 1888-1976.** Waist-length photograph in formal attire. Signed in full in blue ink. Excerpted from a program or promotional publication; advertisement for Mario Lanza to verso. No photographer indicated. 164 x 120 mm. Crudely trimmed; horizontal fold. (23943) \$30



412. **LEIDER, Frida 1888-1975.** Secretarial letter with autograph signature addressed to Irma Beilke. Dated April 26, 1958. In blue ink. On a note card, 146 x 105 mm. In German (with translation). Two file holes to left margin.

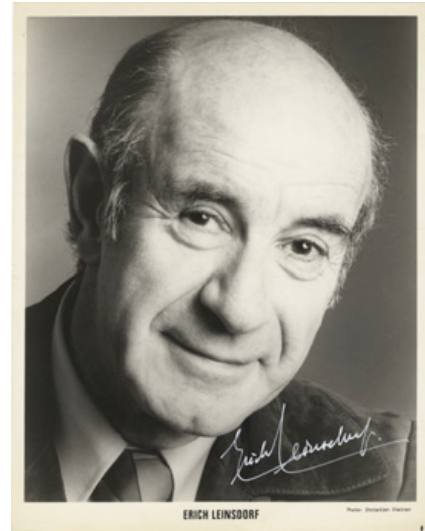
Leider thanks Beilke for her birthday greetings and expresses her admiration:

"I do not want to miss the opportunity of telling you that you belong with the most charming operatic soubrette I have met. Your Ännchen in Der Freischütz remains unmatched to this day."

A correspondence between two famous sopranos in (and from) Berlin. Between the wars, Frida Leider was the leading Wagner soprano, regularly appearing at the Bayreuth festival and touring the world's opera houses. Within the United States, she most frequently appeared in Chicago, but she also performed at the Met. Unlike many other notable Wagner singers, she also excelled in the Italian repertory. Irma Beilke (1904-1989) was engaged at opera houses in Germany and Austria for most of her career, but gave a few guest performances in England and Ireland. Initially a soubrette (Ännchen in Der Freischütz is a soubrette part), she later developed into a lyric soprano; she sang Mimi and Violetta in Dublin in 1950. Her last engagement was in (West) Berlin, where she retired from the stage in September 1958. (23702) \$25

413. **LEINSDORF, Erich 1912-1993.** Publicity photograph of the conductor in his later years. Signed in white ink. Ca. 257 x 203 mm. With printed identification and credit to Christian Steiner as photographer to lower margin. Very slightly worn.

Erich Leinsdorf, noted Austrian-born American conductor, was music director and/or conductor for many of America's finest musical organizations, including the Cleveland Orchestra, the Metropolitan Opera, and the Boston Symphony. "Some of his most memorable achievements were with Schumann's



Szenen aus Goethe's 'Faust', the earlier version of Strauss's Ariadne auf Naxos... and Brahms's German Requiem. Among Leinsdorf's many recordings are direct, energetic readings of Un ballo in maschera, Tristan und Isolde, Die Walküre and Turandot." Michael Steinberg and José A. Bowen in Grove Music Online. (23162) \$85



414. **LEMERCIER, Marie.** Hand-coloured lithograph by Rigo of the singer in the role of Estrella in Act III of D.F.X. Boisselot's opéra comique Ne Touchez Pas à la Reine. Paris: Martinet, Hautecoeur,

[ca. 1848]. 198 x 130 mm. Printed on wove paper. Signed in the stone by Lacauchie. Slightly worn and browned; small stitching holes to blank left margin. Published as plate no. 340 in the series entitled "Galerie Dramatique."

A three-act comic opera to a libretto by Scribe and Vaëz, Ne Touchez Pas à la Reine was first performed at the Opéra Comique in Paris on January 16, 1847. (24811) \$50

I hope you are progressing satisfactory with the K. Weill program. You have, as you know, my blessings.
Sincerely yours
Lotte Lenya

Lotte Lenya Mentions Her Husband Kurt Weill

415. **LENYA, Lotte 1898-1981.** *Autograph letter mentioning her husband Kurt Weill on a Christmas card signed in full to "Dr. Kaufman." 1 page of a bifolium. Octavo. Dated December 30, [19]70. In black ink. With fragment of autograph envelope with Lenya's return address. Light wear; minor rust stains from two small staple holes to the second leaf.*

Lenya thanks Kaufman for his flowers, and gives him her blessings for a Kurt Weill program.

"I hope you are progressing satisfactory[!] with the K. Weill program. You have, as you know, my blessings."

Lotte Lenya was an American singing actress of Austrian birth and wife of composer Kurt Weill (1900-1950). "Her live and recorded performances won for her and for Weill a new or renewed reputation in many lands, and established a 'classical' and much imitated Weill singing style whose abrasive timbre and low tessitura (generally requiring transposition down a 4th) were markedly different from those of Lenya's Berlin years, when she sang with an almost boyish soprano. What had survived from those years, and most remarkably matured, was a combination of dramatic insight and musical instinct, of intelligence, wit, coolness and passion, which arose from a strictly inimitable empathy with Weill's music. Although her tastes in both popular and classical music were broad and she enjoyed a critical succès d'estime in the

Broadway production of Cabaret (1966), as a performer she confined herself almost entirely to the songs of her husband and to the one extended work he composed especially for her, Die sieben Todsünden; this was enough to establish her as one of the outstanding diseuses of her time." David Drew and J. Bradford Robinson in Grove Music Online.

(23643)

\$150

HOTEL BELLE-VUE
ROME
Scritto per il signor R. Leoncavallo
Ho scritto al signor di
ringraziarmi delle gentili
parole che mi avete
detto. E vi sono tanto più
riconoscente in quanto
che sono in uno stato
d'incertezza veramente
aggravata di prostrazione.

Leoncavallo Writes on His Problems with Publishers, Journalists, and Librettists

416. **LEONCAVALLO, Ruggiero 1857-1919.** *Autograph letter signed "R. Leoncavallo" to an unidentified male correspondent. 3 pp. of a bifolium. Octavo. Dated [Rome,] December 25, 1893. In black ink. On stationery with the name and illustration of the Hôtel Belle-Vue in Rome printed at head. In Italian (with translation). Slightly worn, soiled and stained; creased at edges and folds; two small tears to edges of central fold; two small holes to center of second leaf.*

Leoncavallo describes at length, and with considerable anguish, some of his problems with publishers, journalists, and librettists. This letter is particularly intriguing for its account of the intense rivalry between the two greatest publishers of Italian opera in the late 19th-century: Ricordi and Sonzogno.

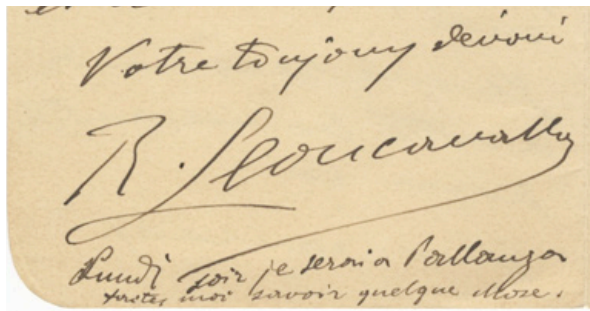
"A group of people [at the Milanese newspaper, La Tribuna] are determined to make me suffer for the double sin for which I am not to blame: The first is that of belonging to Sonzogno... The second is that of not belonging to Ricordi, and so this is the way that petty journalists and politicians judge a work of art, which has cost me so much work, so much anxiety,

and so many tears!... And for the first time all around me I feel discord and coldness and indifference and it brings me great sorrow."

Together with a postcard photograph of the composer. Slightly worn; small stains to verso.

"Ricordi owned the rights to nearly all of the traditional Italian repertory, including the works of Rossini, Bellini, Donizetti, and Verdi; and through Lucca, the Italian rights to Wagner's operas. Sonzogno, beginning in 1874, had acquired the Italian rights to the works of virtually the entire body of contemporary French composers, including Bizet, Massenet, and Thomas. Among the emerging composers of the 1880s and 1890s, Puccini was the prize of Ricordi's 'stable'... Sonzogno, who was far more aggressive in seeking out younger composers, had nearly the entire giovane scuola under contract, including Mascagni, Leoncavallo, Giordano, Cilèa, and a number of lesser-known figures..." Alan Mallach in *The Autumn of Italian Opera: From Verismo to Modernism, 1890-1915*, p. 212.

Less than two months before Leoncavallo wrote this letter, his opera, I Medici, had been premiered in Milan with little success. Indeed, in spite of the successful premiere of Pagliacci the year before, it became increasingly difficult for Leoncavallo to have his works performed in Italy. Both Pagliacci and I Medici would be well-received in Germany, however, "where audiences were favorably inclined to works of the Giovane Scuola." Michele Girardi in *Grove Music Online*. (23392) \$600



Leoncavallo Writes on Performances of His La Bohème

417. **LEONCAVALLO, Ruggero 1857-1919.** *Autograph letter signed "R. Leoncavallo" to an unidentified female correspondent, addressed "Chère et excellent amie."* 4 pp. of a bifolium. Ca. 188 x 90 mm. Dated Trent, March 5, 1898. In black ink. In French (with translation).

An intriguing letter in which Leoncavallo discusses various performances of his opera, *La Bohème*. He writes from Trent, where he is negotiating a performance; his publisher, Sonzogno, begs him to help with rehearsals for another. Most importantly, he asks his female correspondent, a "dear friend," to contact Wilhelm Jahn, former director of the Vienna Court Opera, on his behalf, so that Jahn may placate the tenor, Ernest Van Dyck.

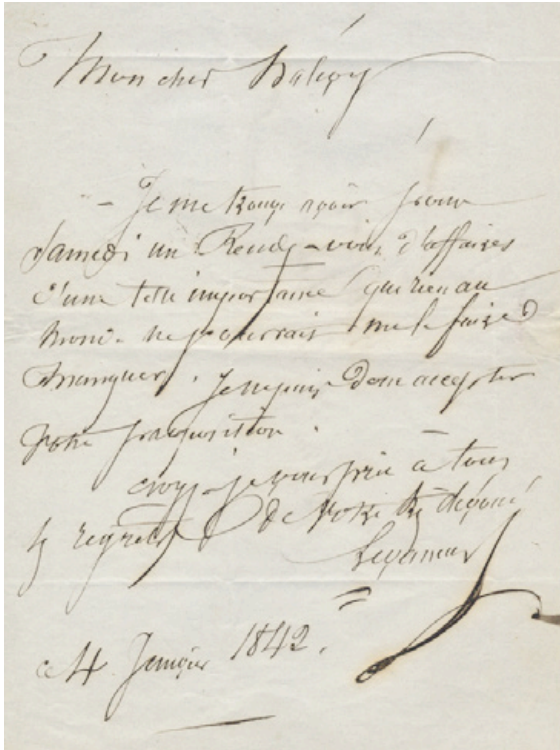
"I'm permitting myself to add to this letter a few words for the dear Maestro [Jahn], whose address I don't know... so that he may intervene with [Ernest] Van Dyck in order to persuade him not to be angry with me. Do you think he had decided that he would sing my *Bohème* in London with [Frances] Saville in French?"

Creased at folds. In very good condition overall.

*Among the persons mentioned in the present letter, Wilhelm Jahn (1835-1900) was the director at the Vienna Court Opera from 1880 until 1897, when he was succeeded by Gustav Mahler; Ernest Van Dyck (1861-1923) and Frances Saville (1865-1935) were, likewise, noted singers at the Vienna Court Opera. As this and other letters attest, Leoncavallo seems to have had an uneasy relationship with Van Dyck, and, indeed, others at the Vienna Court Opera. On September 18, 1897 Leoncavallo had written Van Dyck "a furious letter from Hamburg, disgusted that the tenor had refused to sing Marcello in Vienna, which meant that *La Bohème* would have to be postponed, further strengthening the composer's assumption that Ricordi, Puccini, and Mahler were out to destroy his fourteen-year-old reputation." (Konrad Dryden in *Leoncavallo: Life and Works*, pp. 71-72). Giacomo Puccini had vied with Leoncavallo to secure a performance of his own *La Bohème* at the Court Opera. In spite of Mahler's preference for the Puccini version, Leoncavallo's *Bohème* was performed instead, on February 23, 1898, thanks Wilhelm Jahn's intervention.*

Leoncavallo's Bohème was first performed in Venice at the Teatro La Fenice on May 6, 1897. (23488) \$750

418. **LEVASSEUR, Nicholas 1791-1871.** *Autograph letter signed "Levasseur" to the composer [Fromental] Halévy.* 1 page of a bifolium. Octavo. Dated January 4, 1842. In black ink. With integral address panel to verso of second leaf. In French (with translation). Creased at folds and upper corners; remnants of sealing wax to left and right edges; minor tearing and loss to edge of second leaf, not affecting text.



"I find that I have planned for Saturday evening a business meeting of such importance that nothing in the world could make me miss it. Therefore I cannot accept your proposition."

"At the Théâtre Italien Levasseur sang in many Rossini operas new to Paris, notably in the title role of Mosè (1822), a role he repeated with considerable success when Rossini revised the work for the Opéra (1827) (though Rossini himself reportedly forgot to attend the first performance as he was playing dominoes in the Opéra café). In 1828 he rejoined the Opéra as one of its leading singers, and was one of the celebrated trio that included Nourrit and Cinti-Damoreau. Over the next 12 years he created virtually every important new bass role in the Opéra's repertory, including Bertram in Robert le diable (1831), whose 'ironie moqueuse' in the duo bouffe was particularly praised, Brogni in La Juive (1835), Marcel in Les Huguenots (1836) and Balthazar in La favorite (1840). Other roles he created included the Tutor (Le comte Ory, 1828), Walter Furst (Guillaume Tell, 1829), Moses (Mosè in Egitto, 1819, Moïse et Pharaon, 1827) and Zacharie (Le prophète, 1849). His pure, expressive voice was, like that of Ponchard, inspired by Gluck, Mozart and the Italian school; he also had a talent for comic effects as well as for serious roles. He left the Opéra in 1845, but at Meyerbeer's request returned to sing in the première of Le prophète (16 April 1849), and finally retired in

1853. His ease with intimate scenes meant that he was also suited to salon performances, and he was one of the singers involved in Charles Lebouc's soirées of musique classique et historique organized for audiences of amateurs (see Fauquet). Levasseur taught at the Conservatoire from 1841 to 1869, and on his retirement he was made a Chevalier of the Légion d'Honneur." Philip E.J. Robinson and Sarah Hibberd in Grove Music Online.

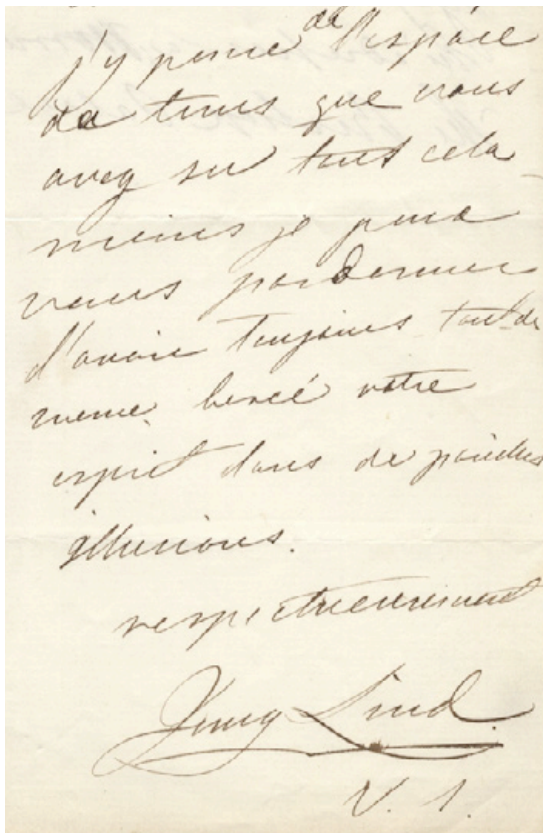
The music of Fromental Halévy (1799-1862) "was fluent and professional. The style, like Meyerbeer's, owed much to Italian music and also to Boieldieu and Auber. His works display most of the mannerisms associated with 19th-century grand opera, both French and Italian... As an orchestrator Halévy earned the praise of Berlioz and was considered an innovator, especially in his use of chromatic brass... Wagner held Halévy's work in high esteem (especially La Juive and La reine de Chypre) and drew attention to his sense of period achieved without recourse to mock-antique devices: 'For my part' he wrote, 'I have never heard dramatic music which has transported me so completely to a particular historical epoch'." Hugh Macdonald in Grove Music Online. (24145) \$90



419. LEWIS, Brenda b. 1921. Full-length role portrait photograph signed in full and inscribed "For George – No use in weeping for what might have been at 'Crown Cafe' – We still have our Salome between us! Eh, Paisau[?] ?" Dated April 18, 1964. Ca. 254 x 206 mm. Slightly worn.

Brenda Lewis is an American operatic soprano and musical theatre actress. During a 20-year stint with the New York City Opera, she created roles in several world premieres by American composers. Between 1952 and 1965, she frequently sang at the Metropolitan Opera and other well-known opera

houses. She is particularly renowned for her portrayals of Marie (Wozzeck), Rosalinde (Die Fledermaus), and the title roles of Carmen and Salome, the last of which she performed for the inauguration of the Houston Grand Opera in 1956. Between 1944 and 1964, she appeared in eight Broadway productions, the most successful of which was the world premiere of Marc Blitzstein's Regina (1949). Another less successful production is mentioned here: Cafe Crown, with music by Albert Hague, lyrics by Marty Brill, and a book by Hy Kraft, officially opened on April 17, 1964 and closed after three performances on April 18, the date of Lewis's inscription. (23862) \$20



420. **LIND, Jenny 1820-1887.** Autograph letter signed in full to English impresario [Benjamin] Lumley. 4 pp. of a bifolium. Octavo. N.d. [?Norwich, 1847-1849]. In black ink. On stationery with small initial "L" blindstamp. In French (with translation). Slightly worn, soiled and stained; creased at folds, with short tear to lower edge of central fold.

Lind asks Lumley whether he has accepted her proposal to sing for him in London concerts so that she may make arrangements with others who have proposed engagements to her.

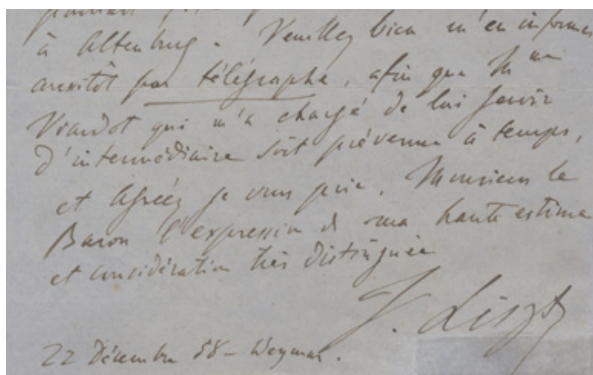
"If you are still in doubt, if you are not sure with regard to me, or if you still hope that I will return to the Theatre, you are only fooling yourself. The more I think of the amount of time you have known all that, the less I can pardon you for having nevertheless always cherished such illusions."

Benjamin Lumley (1810-1875) was the manager of the Italian opera at Her Majesty's Theatre from 1842 until 1858. "Jenny Lind's appearances [there], 1847-9, together with aristocratic support, briefly strengthened the manager's position, but for the seasons 1853-5 he had to close. Reopening in 1856, he struck a notable success with Piccolomini in the first London performances of La traviata. Thereafter receipts went down. In August 1858 the Earl of Dudley, by then Lumley's creditor and the theatre's lessee, took possession and the manager retired." Leanne Langley in Grove Music Online. Lind may have composed this letter during her tenure at Her Majesty's Theatre, or perhaps shortly thereafter when the theatre's fortunes had begun to decline, and - as this letter implies - Lumley had attempted to lure Lind back.

Lind's "triumphant London début was at Her Majesty's in May of [1847], when she sang (in Italian) Alice in Robert le diable before Queen Victoria and Prince Albert, followed by La sonnambula... and La fille du régiment with even greater success. She also created Amalia in I masnadieri (22 July) and sang Susanna. Having decided to give up the theatre, she sang in Sweden during the winter, making her last Stockholm appearance as Norma in April 1848. She then sang for a second season at Her Majesty's followed by an extensive tour of Great Britain. In December she sang Mendelssohn's Elijah at the Exeter Hall, London. Persuaded to give six extra farewell performances at Her Majesty's, she made her final stage appearance there as Alice on 10 May 1849." Elizabeth Forbes in Grove Music Online. (24146) \$400

Liszt Requests a Concert Engagement for the Noted Mezzo-Soprano Pauline Viardot

421. **LISZT, Franz 1811-1886.** Autograph letter signed "F. Liszt" regarding a concert engagement for the distinguished mezzo-soprano Pauline Viardot. 2 pp. Ca. 156 x 127 mm. Dated Weimar, December 22, [18]58. Slightly worn; two minor creases and one small tear at folds; small light rectangular stain from remnants of tape to lower right corner.



A remarkable letter in which Liszt asks a certain "Monsieur le Baron" to secure a concert engagement for the famed mezzo-soprano, Pauline Viardot, "who has just ravished us in the roles of Norma and Rosina... Persuaded of the very great pleasure that the Duke of Altenburg would find listening, at his court, to an artist very much at the height of all her fame, I have no fear of appearing indiscreet in begging you, Monsieur le Baron, to ask Their Highnesses which days between the 23rd and January 1st... [they] could settle upon a court concert at Altenburg."

The "Baron" in question may have been Baron Alexis Des Michels (b. 1836), a French diplomat and close friend of Charles Gounod, who had just visited Liszt at his villa near Weimar.

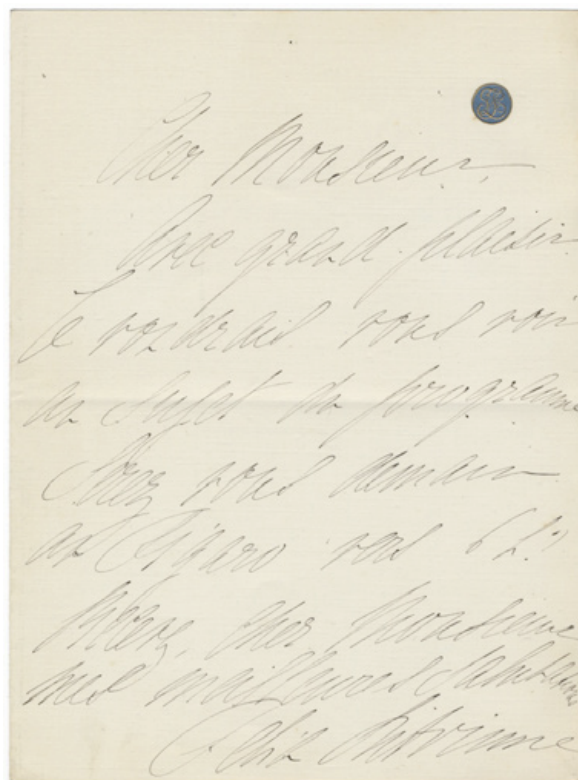
The present letter was written during a darker time in Liszt's personal life, just before he presented his official resignation to the Grand Duke of Weimar, and an unexpected, but serious, breach in his friendship with Richard Wagner. Pauline Viardot (1821-1910) was a distinguished French singer and composer whose voice inspired many of the 19th century's most important composers, including Liszt.

(23210) \$3,850

422. **LITVINNE, Félicia 1860-1936.** 3 autograph letters signed to an unidentified male correspondent, all possibly to the same person.

- Autograph letter signed. 3 pp. of a bifolium. Octavo. Dated May 2 (no year). In purple ink. On stationery with Litvinne's small circular monogram and address embossed in gray at head. In French (with translation). Litvinne has sent her correspondent's letter to a certain Mr. Calmet[?] at the Figaro, and tells him not to be discouraged. Slightly worn, soiled and dampstained; creased and two short tears to folds; some smudging, not affecting legibility; two small holes to lower portion of first leaf; remnants of adhesive and former mount with some loss to lower portion of second leaf;

- Autograph letter signed. 3 pp. of a bifolium. Octavo. N.d. [Paris.] In black ink. On stationery with a small armorial monogram in red and silver and Paris address embossed in red at head. In French (with translation). "I am at dinner at the Countess's and I found Mr. Semenov here. I charged him to ask you which soloists are singing on Monday. Should you have [Francesco] Tamagno, I would very much love to sing the duets with him. A short note of reply, dear Sir, and best wishes." Very slightly worn and stained; creased at folds. Known for his brazen, trumpet-like voice, Francesco Tamagno (1850-1905) was the foremost heroic tenor of his time. After his first appearance at La Scala, in 1877, he created the title roles in Verdi's *Don Carlos* (1878) and *Othello* (1887), among other operas.

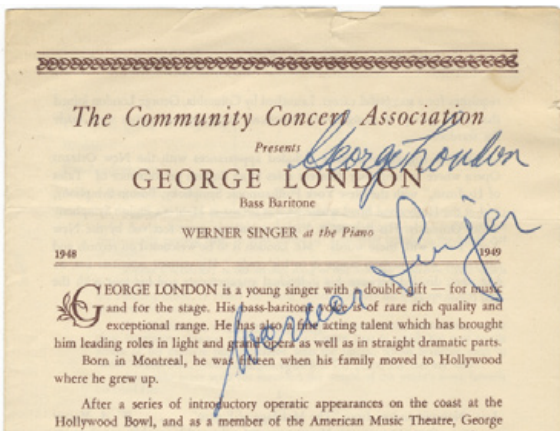


- Autograph letter signed. 1 page of a bifolium. Octavo. N.d. In black ink. On stationery with Litvinne's small circular monogram embossed in gold on blue at head. In French (with translation). "With great pleasure I would like to see you about the program. Will you be at *Le Figaro* tomorrow at about 6 o'clock?" Very slightly worn and foxed; creased at folds. "*Le Figaro*" could refer to a rehearsal or performance of Mozart's *The Marriage of Figaro* or, more likely, the offices of the French daily newspaper, *Le Figaro*.

Litvinne was a "Russian soprano of German and Canadian descent. She studied with Pauline Viardot and Victor Maurel in Paris, making her *début* with the *Théâtre Italien* troupe as *Amelia* (Simon Boccanegra) in 1883. She then sang throughout Europe, in New York, at *La Monnaie* as *Brünnhilde* in the first *Die Walküre* in French (1887), the *Opéra*, *La Scala*, and in Rome and Venice. From 1890 she appeared in the imperial theatres in Moscow and St Petersburg. Litvinne made her Metropolitan *début* in 1896 as *Valentine* (*Les Huguenots*) and sang, among other roles, *Aida*, *Donna Anna*, *Brünnhilde* (Siegfried) and *Sélika* (*L'Africaine*). In 1899 she appeared at Covent Garden, as *Isolde*, returning periodically until 1910; in her last season she sang *Brünnhilde* in *Götterdämmerung*. She sang in several Russian Ring cycles, 1899–1914, and, with Charles Dalmorès, in the French *premières* of *Götterdämmerung* and *Tristan under Cortot* in 1902. An excellent musician and linguist, she had a large, flexible voice and great stage presence. Her recordings (1902–8, several with Cortot as her pianist) vividly convey her vibrant, impassioned singing." Harold Barnes and Alan Blyth in *Grove Music Online*. (24147) \$250



Loregarar "studied in Madrid,... making her *début* in zarzuelas in 1949. In 1955 she sang *Cherubino* at Aix-en-Provence, *Rosario* in a New York concert performance of *Goyescas* (her American *début*) and *Violetta* at Covent Garden, where she returned as *Donna Anna*, *Countess Almaviva*, *Fiordiligi* and *Alice Ford*. She sang *Pamina* at Glyndebourne (1956) and *Buenos Aires* (1958), and *Ilia* (*Idomeneo*) at Salzburg (1961)... In 1966 she made her Metropolitan *début* as *Donna Elvira*, later singing *Elsa*, *Eva*, *Agathe* and *Butterfly*. She appeared in most major European opera houses, but it was at the *Deutsche Oper*, Berlin, where she was engaged from 1958 for over 30 years, that she chiefly made her career... She retired from the *Deutsche Oper* in 1991." Harold Rosenthal and Alan Blyth in *Grove Music Online*. (23948) \$35



423. **LONDON, George 1920-1985.** Program for a recital of songs, arias, and piano works sponsored by the Community Concert Association, New York and Chicago, 1948 and 1949, with Werner Singer at the piano. Signed by both bass-baritone London and Singer. 4 pp. Octavo. The program included works by Mozart, Monteverdi, Schubert, Wagner, Moussorgsky, Chopin, and Rachmaninoff. Slightly worn and soiled. (24409) \$15

424. **LORENGAR, Pilar 1928-1996.** Bust-length postcard photograph in formal attire. Signed in full in blue felt-tipped pen. From the studio of Fayer, Vienna. 138 x 88 mm.

425. **LOS ANGELES, Victoria de 1923-2005.** Three-quarter length role portrait colour photograph as *Martha* in the opera of the same name. Signed in full in blue felt-tipped pen. With identification and "Louis Melancon, Metropolitan Opera Archives" printed to blank lower margin. 174 x 118 mm.

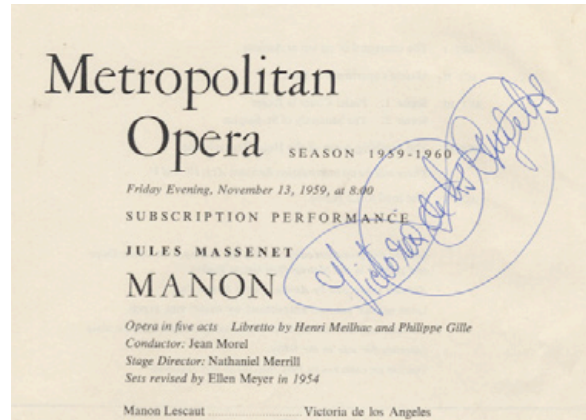
"Although she successfully tackled the lighter Wagnerian roles, such as *Eva* and *Elsa*, [Victoria de Los Angeles] excelled as the more lyrical heroines of *La bohème*, *Madama Butterfly* and *Manon*. At the Metropolitan she was especially admired in her *début* role of *Marguerite*, and as *Mélisande* and *Desdemona*; and in two successive years (1961 and 1962) she appeared at Bayreuth as *Elisabeth*... Los Angeles possessed a warm, vibrant instrument of unusual clarity and flexibility, somewhat dark and unsouthern in quality but capable of much tonal variety. In her best years the timbre of her voice was



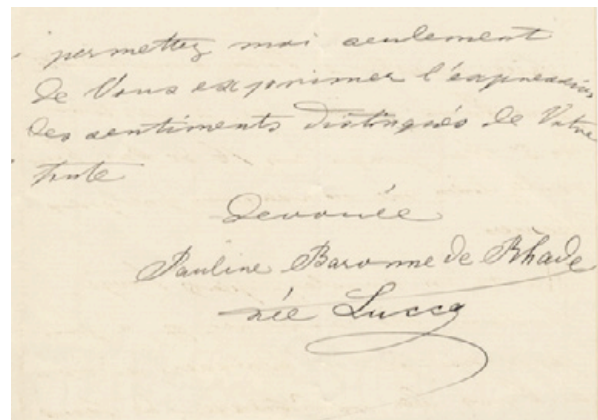
exceptionally sweet, and she was a most communicative artist in both song and opera. Among the best of her operatic recordings are *La bohème* and *Carmen*, conducted by Beecham, *Il barbiere di Siviglia*, two sets of *Madama Butterfly*, *Manon* (with Monteux) and *La vida breve*." Desmond Shawe-Taylor in *Grove Music Online*. The production of *Martha* at the Met with Victoria de los Angeles dates from 1961. Louis Melancon (1901-1974) was the Metropolitan Opera's house photographer from 1950-53 and from 1956 to his death. (23899) \$50



426. **LOS ANGELES, Victoria de 1923-2005.** Three-quarter length role portrait photograph of the soprano in the title role of Massenet's *Manon*. Signed in full and dated 1989. Ca. 256 x 204 mm. Trimmed; slightly creased at lower right corner. (23818) \$65



427. **LOS ANGELES, Victoria de 1923-2005.** Signed excerpt from a Metropolitan Opera program for a subscription performance of Massenet's *Manon*, New York, November 13, 1959. Quarto. 2 pp. [pp. 13-14.] Slightly worn. (24459) \$25



428. **LUCCA, Pauline 1841-1908.** Autograph letter signed "Pauline Baronne de Rhade née Lucca" to an unidentified female correspondent (possibly Pauline Viardot). 3 pp. of a bifolium. Octavo. Dated Berlin, March 31, [18]69. In black ink. On stationery with a blue coat of arms printed at head and a small round blindstamp reading "Collection Viardot." In French (with translation). Slightly browned and foxed; creased at folds, lower corner of first leaf, and lower portion of second leaf.

Lucca asks her correspondent, a "mistress of all masters," for her help with the role of Angela in upcoming performances of Auber's *Le Domino noir*.

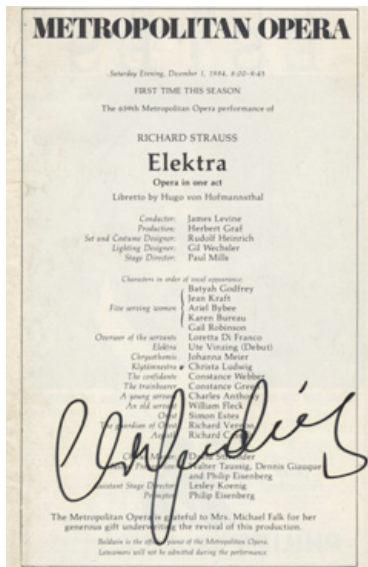
"I find myself obliged to ask for your indulgence for what I am requesting in these lines, yes, I ask you for yet more! Do not refuse the request I make of you. In London, as here, they want me to sing Angela in *Le Domino noir*. I sense perfectly my lack of strength with

regard to this undertaking, and in order to make this role possible for me, I come to call upon your kindness, to ask you if, beginning the 5th of May until the 16th of May, you would please devote a few hours to me. Do not be too angry with me, Madame, and agree, to whom can I address myself, if not to you, the mistress of all masters?"

Together with a small carte de visite photograph of Lucca published by H. Hirsch in Berlin. Slightly worn.

Both the blindstamps and reverential tone suggest that the recipient was the famed singer Pauline Viardot (1821-1910), who was twenty years older than Lucca at the time.

"[Lucca's] voice ranged two and a half octaves from *g* to *c*" and she was especially admired in such dramatic roles as Selika [in the first London and Berlin performances of Meyerbeer's *L'Africaine* in 1865], Marguerite [in Gounod's *Faust*, Covent Garden, 1864, the year following her London debut] and *Carmen* [Covent Garden, 1882]." Elizabeth Forbes in *Grove Music Online*. (24148) \$225



TO BE CONTINUED ...

429. **LUDWIG, Christa b. 1928.** *Metropolitan Opera program for a performance of Strauss's Elektra, New York, December 1, 1928. Signed in full.* Octavo. 4 pp. Slightly worn and soiled; small staple holes to central fold. (24454) \$15