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Item 613: Puccini

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que vous trouverez la  
voiture de M<sup>me</sup> Patti  
qui vous conduira  
au château  
Mille amitiés de  
nous deux et tout  
à vous  
E. Nicolini

**530. NICOLINI, Ernest 1834-1898**

Autograph letter signed "E. Nicolini" to an unidentified doctor. 3 pp. of a bifolium. Octavo. N.d. [Wales, Craig-y-nos Castle?] In black ink. In French (with translation). Slightly stained; creased at folds, with tear along upper portion of central fold; remnants of adhesive and pencil annotations to blank fourth page.

Nicolini gives the doctor directions to his castle, Craig-y-nos, in Wales: "You take your ticket for Brecon, and at Brecon you take another one for Cray; it's at the latter station that you will find Madame Patti's car, which will drive you to the castle... Enclosed is an envelope to write to us the day and the hour of your arrival, so that we may send you the car. Please note that the last train leaving Brecon for Cray departs at 5:20 in the evening from Brecon."

Nicolini "sang at La Scala in *La traviata* (1859), Rossini's *Otello* (as Rodrigo), *I Lombardi*, *Giorza's Corrado*, *console di Milano* and *La sonnambula* (1860). From 1862 to 1869 he appeared at the *Théâtre Italien*, Paris, and he made his Covent Garden début (under the pseudonym Nicolini) in 1866, singing opposite Patti in *Lucia di Lammermoor*, but without great success. In 1871 he returned to London to sing in *Faust* and *Robert le diable* at Drury Lane, and from 1872 to 1884 he was engaged every season at Covent Garden. He appeared in many roles, including Pery in Gomez's *Il guarany* (1872), *Lohengrin* (1875), *Radamès* in *Aida* (1876) and *Fabio* in Jules Cohen's *Estella* (1880), all first London performances, and he sang *Celio* at the première of Lenepveu's *Velléda* (1882). His voice had a wide vibrato that some of his contemporaries found distressing, but his fine stage

presence and intense acting were particularly appreciated in such roles as Gounod's *Faust* and *Romeo*. He accompanied Patti on tours of Europe (to Vienna, Milan, Brussels, Berlin, Hamburg and other cities), and of the USA and South America. In 1886 he became her second husband, and that year made his final stage appearance, as *Almaviva* in *Il barbiere di Siviglia* at Drury Lane, though he continued to sing in concerts for some time." Elizabeth Forbes in Grove Music Online. (24159) \$100



**531. NILSSON, Birgit 1918-2005**

Bust-length role portrait photograph signed in full of the soprano in the title role of Puccini's *Tosca*[?]. Ca. 253 x 203 mm.

"Nilsson was generally considered the finest Wagnerian soprano of her day. Her voice was even throughout its range, pure in sound and perfect in intonation with a free ringing top; its size was phenomenal. Her dramatic abilities were considerable. *Electra* was possibly her finest achievement, although the sheer power and opulence of her voice, coupled with a certain coolness, made her an ideal *Turandot*. In both of these, as well as in Wagnerian roles, her phenomenal stamina was perfectly suited to the rigorous demands of the music. Her many recordings include *Brünnhilde* and *Isolde*, in both of which she was unrivalled, as well as the title roles in *Turandot* and *Elektra*; moreover, even her readings of the roles for which she was less renowned, such as *Leonore*, *Aida* and *Tosca*, have had few if any equals since." Harold Rosenthal and Alan Blyth in Grove Music Online. (23898) \$35





**532. NILSSON, Birgit 1918-2005**

*Half-length role portrait photograph signed in full of the soprano in the title role of Puccini's Turandot. Ca. 254 x 206 mm. Slightly worn and stained; annotation and light diagonal line in gray and red pencil to verso. (23903) \$40*



**534. NILSSON, Birgit 1918-2005 and Regina Resnik 1922-2013**

*Full-length role portrait photograph signed in full of the singers as Isolde and Brangäne in Wagner's Tristan und Isolde. Ca. 253 x 203 mm.*



**533. NILSSON, Birgit 1918-2005**

*Half-length role portrait photograph signed in full of the soprano as Brünnhilde in Wagner's Die Walküre. Ca. 253 x 203 mm. (23901) \$40*

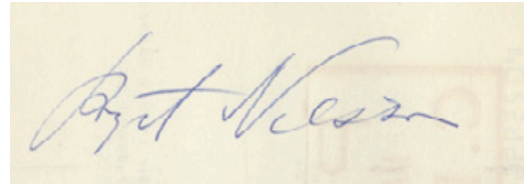
*"Resnik garnered a major break at the Metropolitan Opera auditions, where she was selected as a last-minute replacement for Zinka Milanov as Leonora in Verdi's Il trovatore on 6 December 1944... Her Ellen Orford in the New York premiere of Peter Grimes (1948)—along with classic mezzo roles she eventually undertook—is among the highlights of Resnik's career with the Metropolitan... By 1955 she concentrated exclusively on the mezzo-soprano repertory, including Azucena, Eboli, and Herodias (Salome). Resnik created the Baroness in Barber's Vanessa (1958)... She made her debut in Salzburg as Eboli in Don Carlos in 1961 and sang Claire in the 1972 American premiere of von Einem's Der Besuch der alten Dame at San Francisco... Resnik's notable recordings include Sieglinde (1953, Bayreuth), Carmen, Clytemnestra, Mistress Quickly, and Madame Flora in Menotti's The Medium." Harold Rosenthal et al in Grove Music Online. (23904) \$40*



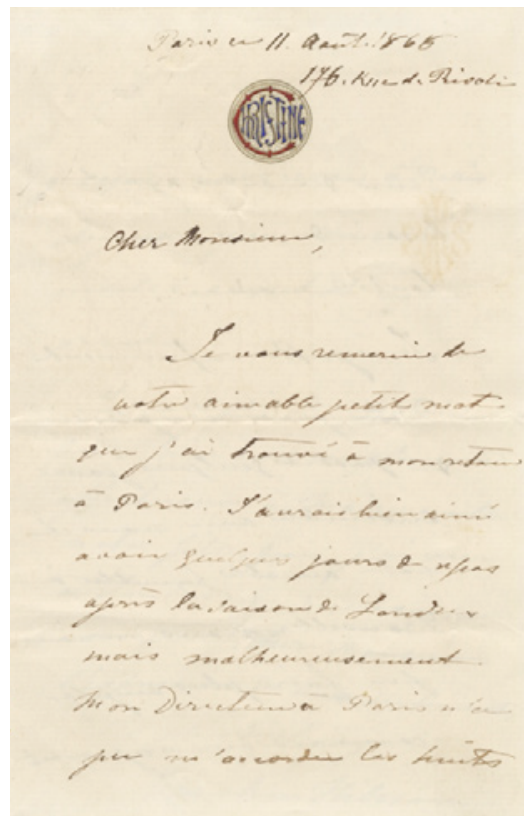
535. **NILSSON, Birgit 1918-2005**  
*Bust-length photograph in formal attire, signed in full and dated "Oct. 20, 1956 6h 10." Name of photographer ("PAN") to lower right portion of recto. 149 x 95 mm. Slightly worn. (23969) \$25*



536. **NILSSON, Birgit 1918-2005**  
*Bust-length photograph in formal attire, signed in full and inscribed to Guido Rossi. Ca. 242 x 180 mm. Name of photographer ("PAN") to lower right portion of recto. Slightly worn, soiled, and cracked; minor annotations in pencil to upper edge of verso. (23900) \$30*



537. **NILSSON, Birgit 1918-2005**  
*Autograph signature on verso of a Metropolitan Opera Association check in payment for services rendered. Ca. 92 x 186 mm. Dated March 20, [19]64. Light wear to edges; several handstamps to recto and verso; minor annotation (in Nilsson's hand?) in blue ink to verso. (23751) \$30*



538. **NILSSON, Christine 1843-1921**  
*Autograph letter signed in full to an unidentified male correspondent. 3 pp. of a bifolium. Octavo. Dated Paris, August 11, 1868. In black ink. On stationery with Nilsson's name ("Christine") decoratively embossed in red, blue, and gold at head and a watermark reading "Joynson 1868." In French (with translation). Creased at folds; offsetting from another monogram to blank right margin of first page; slight smearing of ink to lower portion of second page; minor remnants of adhesive to upper edges of pp. 2-3; more extensive remnants of adhesive and former mount to blank final page.*

Nilsson regrets that she cannot spend several days with her correspondent and his family in Trouville, and to deepen their acquaintance. She sends her greetings to him and his daughter, whom she has seen in London, and hopes to see him when he arrives in Paris. *"I thank you for your friendly little note, which I found on my return to Paris. I would have liked to have a few hours of rest after the London season, but unfortunately my director in Paris has not granted me the eight days I asked for, needing my services all this month."*

Swedish soprano Christine Nilsson was one of the greatest international opera stars of the 1860s and 1870s. *"In 1883 for the opening season of the Metropolitan Opera House, she sang Marguerite in the inaugural performance of Faust (22 October) and the title role in the first local performance of Ponchielli's La Gioconda (20 December)... Her voice, though not large, was pure and brilliant in timbre, immensely flexible and perfectly even in scale for two and a half octaves up to top E. Ophelia, Marguerite and Mignon were probably her finest roles, while an attractive appearance and a graceful stage personality were great assets in such parts as Violetta."* Elizabeth Forbes in Grove Music Online. (24163) \$125

**539. NILSSON, Christine 1843-1921**

*Autograph letter signed in full to a Mr. Yates.* 3 pp. of a bifolium. Octavo. Dated [London?] Sunday. In black ink. Slightly worn and stained; creased at folds, with small tear to lower portion of central fold. Together with a steel engraving published by John A. Lowell in Boston, 1888. 178 x 117 mm. Slightly worn; small tear to upper edge.

If his wife will accept her on December 4th instead of the 3rd, Nilsson with lunch with Mr. Yates. She seems to have requested the later date because *"as a rule I never go out visiting on the same day I have to sing."* (23668) \$85



**540. NILSSON, Christine 1843-1921**

*Waist-length carte-de-visite photograph of the noted Swedish soprano as Marguerite in Gounod's Faust.* Ca. 105 x 63 mm. With photographer's facsimile signature ("Mora") and printed address ("707 Broadway") to lower margin of mount. Slightly worn, soiled, and stained; minor annotations in pencil to verso. (24561) \$65



**541. NILSSON, Christine 1843-1921**

*Full-length carte-de-visite photograph.* Ca. 99 x 60 mm. With Nilsson's name printed to lower margin of mount. Soiled, with some staining and wear; minor annotations in pencil to verso. (24560) \$35





542. **NILSSON, Christine 1843-1921**  
*Bust-length carte-de-visite photograph.* Paris, A. Le Jeune Photographe, Ancienne Mon. Levitsky. Ca. 105 x 63 mm. Slightly worn and soiled; minor annotations in pencil to verso. (24559) \$30



544. **NILSSON, Christine 1843-1921**  
*Bust-length carte-de-visite photograph.* Ca. 99 x 61 mm. With Nilsson's name printed to lower margin of mount. Slightly worn and soiled. (24564) \$25



543. **NILSSON, Christine 1843-1921**  
*Bust-length carte-de-visite photograph.* Ca. 101 x 61 mm. With the soprano's name printed to lower margin of mount. Light soiling and occasional foxing. (24562) \$35

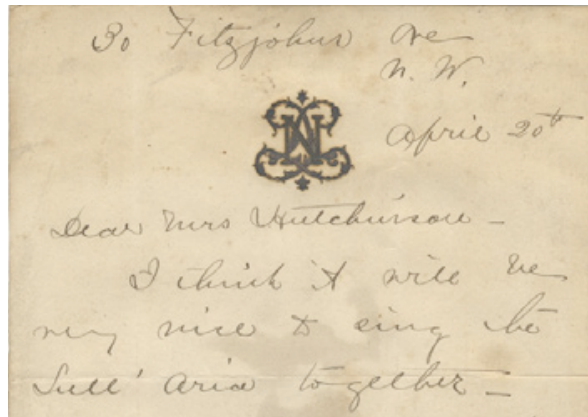


545. **NILSSON, Christine 1843-1921**  
*Bust-length portrait engraving.* Paris: Ch. Chardon, [ca. 1865]. 230 x 160 mm. Within oval border. Artist anonymous. Browned from former matting; remnants of hinges to upper corners of verso. (24519) \$40



546. **NILSSON, Christine 1843-1921**  
*Lucie de Lammermoor*[!]. *A Grand Opera, in Three Acts. The Music by Donizetti. As represented at the Royal Italian Opera, London, and the Academy of Music, New-York.* [Libretto]. New York: Academy of Music, [ca. 1875]. Large octavo. Original publisher's pictorial wrappers with full-length role portrait of Nilsson to upper with "The Strakosch Opera Libretto" to head, testimonial to Weber piano-fortes to verso of upper wrapper with illustration to lower. Wrappers somewhat worn, browned and chipped. Leaves slightly worn and creased. (24450) \$25

Small quarto, 271 x 214 mm. Broadside announcing a benefit performance for Victor Maurel featuring Nilsson on March 10, [1874] and performances of Faust, March 9, with Nilsson as Marguerite; Martha, March 11, with Nilsson as Lady Henrietta; Lucia di Lammermoor, March 14, with Nilsson as Lucia, etc. The broadside also announces "Miss Neilson's[!] Representations" including at "Booth's Theatre, in New York, on April 20 (Her farewell recitals in this city.)" Slightly browned; torn along fold with backing obscuring text to one-third of verso. (24442) \$20



548. **NORDICA, Lillian 1857-1914**  
*Autograph letter signed in full to a Mrs. Hutchinson.* 1 page. Small octavo. Dated [London] April 20. In black ink. On stationery with Nordica's elaborate monogram embossed at head. Slightly worn and browned; creased at folds; laid down to backing paper; remnants of former mount and annotations in black ink to verso.

"I think it will be very nice to sing the Sull' Aria [duet from Mozart's *Le Nozze di Figaro*] together. I shall be down to rehearsal as well, and we will try it once..."

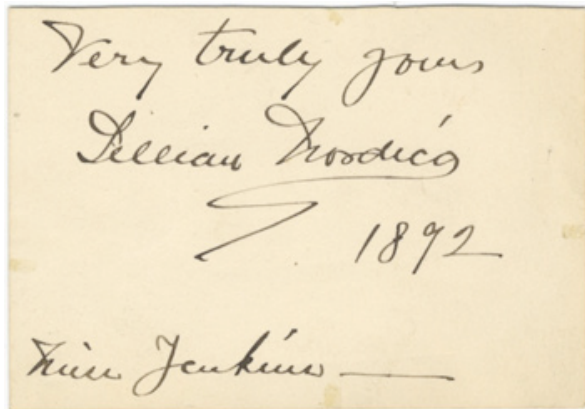
Nordica, née Norton, was an American soprano who frequently sang at Drury Lane, Covent Garden, and the Metropolitan Opera. "After extensive coaching by Cosima Wagner, she sang Elsa in the first production of *Lohengrin* at Bayreuth in 1894. At the height of her Metropolitan Opera career (1893–1907) she was known primarily as a Wagnerian... Nordica had a rich voice and a remarkable coloratura range. She knew 40 operatic roles in English, Italian, German, French and Russian. A resolute and shrewd – but also generally good-natured – individual, she owed her stature as a great Wagnerian soprano to hard work, constant study and determination. Late in her career she became a strong proponent of opera in English; she was also an ardent suffragist and had an unfulfilled dream of establishing a Bayreuth-like



547. **NILSSON, Christine 1843-1921**  
*The Strakosch Italian Opera Programme. Vol. I. No. 84. Academy of Music, New York, March 9, 1874.*



*American Institute for Music.*" Katherine K. Preston in Grove Music Online. "Mrs. Hutchinson" was a favorite British soprano of the period. (23671) \$160

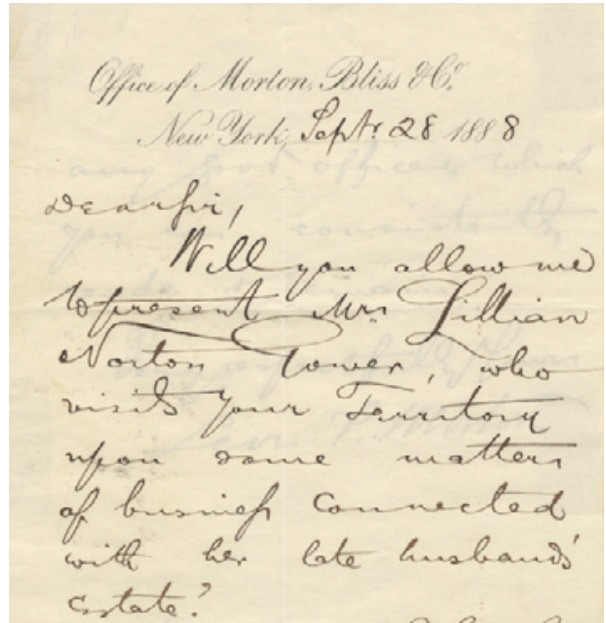


549. **NORDICA, Lillian 1857-1914**  
Autograph inscription of the noted American soprano, signed in full and dated 1892. In black ink on cardstock, ca. 64 x 91 mm. Slightly worn; trimmed at upper edge; remnants of former mount to verso. (24509) \$75



550. **NORDICA, Lillian 1857-1914**  
Autograph inscription signed and dated ("Very truly Lillian Nordica 1893). On a slip of paper ca. 114 x 47 mm. together with a postcard three-quarter length role portrait photograph. New York: Breitkopf & Härtel, [After 1887]. From the Aimé Dupont studio, with

"Made in Germany" printed to verso. Aimé Dupont (1842-1900) opened his studio in New York in 1884; the studio was affiliated with the Metropolitan Opera from 1886 to 1906. The label "Made in Germany" was introduced by the British Merchandise Marks Act of 1887. (23970) \$80



551. [**NORDICA, Lillian 1857-1914**]  
**Morton, Levi P. 1824-1920**  
Secretarial letter to Eugene Semple, Governor of Washington Territory, concerning soprano Lillian Norton Gower (Lillian Nordica). 2 pp. of a bifolium. Octavo. Dated New York, September 28, 1888. In black ink. On stationery with "Office of Morton, Bliss & Co.. New York, \_\_\_ 188 \_\_\_" printed at head. Creased at folds; some staining; remnants of former mount to verso of second leaf.

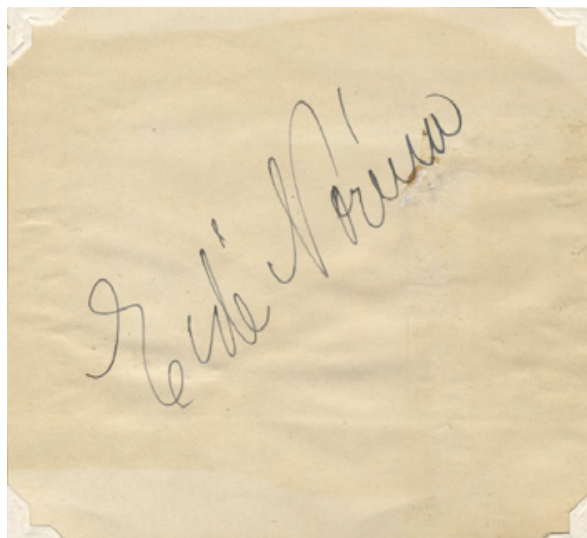
"Will you allow me to present Mrs. Lillian Norton Gower, who visits your Territory upon some matters of business connected with her late husband's estate? I beg leave to bespeak for Mrs. Gower any good offices which you can consistently render and remain very respectfully yours."

Together with an original lithographic campaign item, ca. 153 x 69 mm., with portraits of Benjamin Harrison and Levi P. Morton surrounded by a bald eagle, an American flag, and banners which read "For President Benjamin Harrison of Indiana For Vice President Levi P. Morton of New York." With the name of the lithographer, Bufford Co., printed to lower edge. Some wear; minor annotations and remnants of adhesive to verso.

*Nordica married Frederick Gower in 1882. Three years later, in the midst of their divorce proceedings, Gower disappeared on an experimental balloon flight across the English channel, and was never seen again. Kate Kennedy in More Than Petticoats: Remarkable Maine Women, 68-69. Levi P. Morton (1824-1920) was the twenty-second Vice President of the United States (1889-1893) under President Benjamin Harrison (1833-1901). He later served as the thirty-first Governor of New York (1895-1896). Eugene Semple (1840-1908) was the Governor of Washington Territory from 1887 until 1889. (23675) \$125*



**552. NORDICA, Lillian 1857-1914**  
*The Musical Messenger.* Cincinnati, May, 1896. Vol. VI. No. 5. Twelfth May Musical Festival. Quarto. Original publisher's printed wrappers. Pp. [153]-182 text + 10 pp. printed music. Complete. With portrait of Nordica to upper wrapper. With programs including Nordica in excerpts from Judas Maccabaeus, Tristan and Isolde, Gounod's Queen of Sheba and performances by other soloists including Marie Brema, Lohse-Klafsky, and Plunket Greene. Illustrated with reproductions of photographic portraits and occasional musical examples. Wrappers worn and slightly chipped and stained. Minor browning. (24467) \$20



**553. NORÉNA, Eidé 1884-1968**  
*Autograph signature.* Ca. 106 x 113 mm. In black ink on cream paper. Worn; slightly creased and abraded, just touching signature; newspaper clipping laid down to verso. Together with a program booklet for a performance of Verdi's *Rigoletto* at the Académie Nationale de Musique et de Danse in Paris, May 26, 1929, featuring Noréna (as Gilda), Manceau, Dobois-Lauger, Rex, and Llobérés. Illustrated wrappers. 80 pp. Slightly worn.

*Norwegian soprano, Noréna made her début as Cupid (Gluck's Orfeo) in 1907. She sang at the Nationale Theater in Oslo (1908-18) and then at the Swedish Royal Opera, Stockholm; in 1924 she was engaged to sing Gilda at La Scala. She first appeared at Covent Garden in 1924 and was a regular visitor to London where her Desdemona (1937) was especially distinguished. At the Paris Opéra (1925-37), her roles included the Queen of Shemakha (The Golden Cockerel), Marguerite de Valois (Les Huguenots), Mathilde (Guillaume Tell) and Ophelia (Hamlet). Norena sang at the Metropolitan (1933-8), making her début as Mimi... Her lovely voice, sincere feeling and restrained, impeccable style are preserved on recordings of her Violetta, Desdemona, Marguerite de Valois and Juliet." Harold Rosenthal and Alan Blyth in Grove Music Online. (24719) \$35*

**554. NORMAN, Jessye 1945-**  
*Three-quarter length colour role portrait photograph of the soprano as Ariadne in Richard Strauss's Ariadne auf Naxos. Signed in full in silver ink. Ca. 253 x 205 mm. With "Jessye Norman 'Ariadne auf Naxos'" and "Metropolitan Opera Winnie Klotz" printed to blank lower margin.*



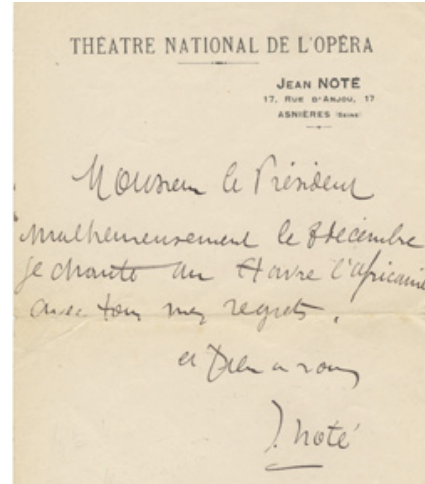


"Norman has a commanding stage presence; her particular distinction lies in her ability to project drama through her voice. Her opulent and dark-hued soprano is richly vibrant in the lower and middle registers, if less free at the top; although her extraordinary vocal resources are not always perfectly controlled, her singing reveals uncommon refinement of nuance and dynamic variety. Her operatic recordings include Countess Almaviva, Haydn's Rosina (*La vera costanza*) and Armida, Leonore, Euryanthe, Verdi's *Giulietta* (*Un giorno di regno*) and Medora (*Il corsaro*), Carmen, Ariadne, Salome and Offenbach's *Giulietta* and Helen. Norman also appeared in jazz concerts including, in 1982, her own show *A Great Day in the Morning*. As her many discs reveal, she is also a penetrating interpreter of lieder and *mélodies*, at her finest in the broader canvases of Mahler, Richard Strauss (whose *Vier letzte Lieder* she has recorded with distinction) and Debussy." Martin Bernheimer and Alan Blyth in Grove Music Online. (23906) \$40

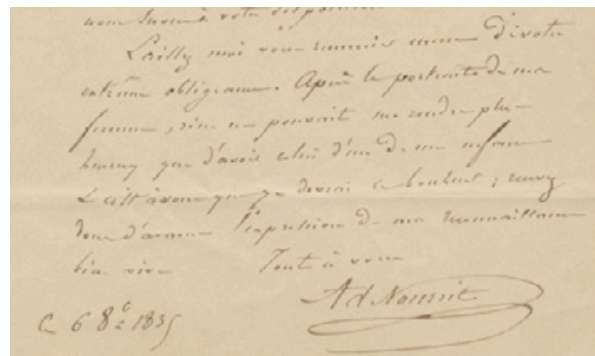
**555. NOTÉ, Jean 1859-1922**

Autograph letter signed "J. Noté" to "Monsieur le Président." 1 page. Octavo. In black ink. On stationery with "Théâtre National de L'Opéra" and Noté's name and address printed at head. In French (with translation). Slightly worn; creased and torn at fold.

"Unfortunately on December 8 I sing [Meyerbeer's] *L'Africaine* in Le Havre. With all my regrets."



Jean Noté, a Belgian baritone, "studied in Ghent, where he made his concert début in 1883. Early operatic work there and in Lille and Antwerp led to an engagement at La Monnaie, Brussels, in 1887. From 1893 his career centred on the Paris Opéra, where he sang for more than 20 years. At Covent Garden in 1897 his roles included Amonasro, Escamillo, Valentin, Nevers (in *Les Huguenots*), Mercutio and Wolfram; but, despite his ready availability, he had no great success either there or at the Metropolitan in 1908–9. He also appeared in Berlin and Monte Carlo, and was a prolific recording artist, stylistically somewhat rough and uninteresting, but sturdy of tone." J.B. Steane in Grove Music Online. (23673) \$40



**556. NOURRIT, Adolphe 1802-1839**

Autograph letter signed "Ad. Nourrit" to [Michel-Louis Victor] Mercier. 1 page of a bifolium. Octavo. Dated [Paris,] August 6, 1835. In black ink. On stationery with Nourrit's monogram blindstamped to upper left corner. With integral address panel with recipient's surname, occupation ("sculptor"), and Paris address to blank verso of second leaf. In French (with translation). Slightly worn and soiled; creased at folds; minor tears and abrasion to lower right corner of third page; remnants of sealing wax.



Nourrit cannot see Mercier the following day because "his poor little Marie" is sick with an abscess. He expresses his gratitude for a portrait of his child that the sculpture will execute. "After the portrait of my wife, nothing could make me happier than to have that of one of my children and it is to you that I will owe this pleasure; accept in advance this expression of my ardent gratitude."

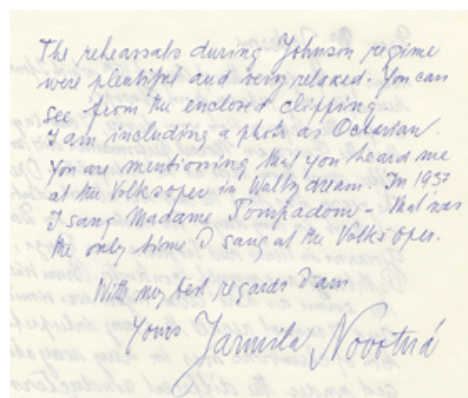
As first tenor at the Opéra from 1826-1836, Nourrit created the principal tenor roles in all major new productions, including those of Gioachino Rossini and Auber. Illness forced him to resign from the Opera in late 1836, but he continued to enjoy success as a salon performer: "he was the first to introduce Schubert's lieder to Parisian audiences at the celebrated soirées organized by Liszt, Urhan and Alexandre Batta at the salons d'Erard in 1837." Plagued by liver disease and deteriorating mental health, Nourrit committed suicide on March 8, 1839. Evan Walker and Sarah Hibberd in Grove Music Online. The recipient of this letter was in all likelihood the noted sculptor Michel-Louis Victor Mercier (1810-1894). During his career he received a number of commissions for his portraits, most notably for the Musée de l'histoire de France, and the Palace of Versailles; he also executed two works for the Paris Opéra. (24166) \$275



558. **NOURRIT, Adolphe 1802-1839**  
Three-quarter length lithographic portrait "après nature" of the prominent French tenor by Léon Noël (1807-1884). Paris: Frey, [ca. 1832]. 222 x 132 mm. On wove paper. Signed in the stone. Very slightly worn and foxed. (24806) \$100



557. **NOURRIT, Adolphe 1802-1839**  
Full-length lithographic portrait by F. Noël after A. Colin of Nourrit as d'Alamède in the opera Ipsiboë by Rodolphe Kreutzer. Paris, [ca. 1824]. Somewhat foxed; occasional browning; tears to lower edges and corner of mount. 270 x 188 pp. On china paper and laid down to publisher's wove paper mount with letters. Arrigoni & Bertarelli 3103. (24541) \$75

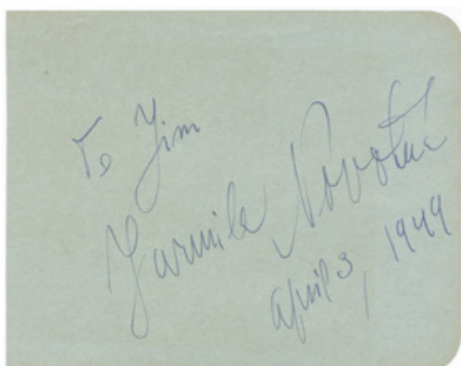


559. **NOVOTNÁ, Jarmila 1907-1994**  
Autograph letter signed in full to musicologist, collector, and Metropolitan Opera commentator, Paul J. Jackson. 2 pp. Quarto. Dated September 23, 1989. In blue ink. With original autograph envelope. Envelope slightly worn and creased, with small tears and remnants of adhesive tape.

Novotná responds to Jackson's request for information: she concludes that the European Mozart performances did not differ substantially from those at the Metropolitan Opera because their casts were

almost identical. She has sung only once at the Volksoper, in a 1932 production of Madame Pompadour. She encloses a clipping about rehearsals during Edward Johnson's tenure as director of the Metropolitan Opera, and a photograph of herself as Octavian (not present). "For instance in Don Giovanni in Vienna and Salzburg was [Ezio] Pinza, [Elizabeth] Rethberg and myself – conductor Bruno Walter, the same as here. Also Figaro was similar. And I cannot recall that my interpretation of Cherubino was in any way changed under the different conductors. Maybe the tempo was little[!] different. It is and was Mozart[!] music which was our guide."

Czech soprano Jarmila Novotná "made her début in Prague as Mařenka in The Bartered Bride in June 1925. In 1928 she sang Gilda at the Verona Arena, and in 1931 the title role in Offenbach's La Belle Hélène at Berlin. From 1933 to 1938 sang at the Vienna Staatsoper... In Vienna she created the title role in Lehár's Giuditta (1934) opposite Richard Tauber; the performance was broadcast by 120 radio stations. Her American début was as Butterfly at San Francisco in 1939, and she was a valued member of the Metropolitan Opera from 1940 to 1956 where her repertory included Donna Elvira, Pamina, Octavian, Violetta, Freia and Mélisande... She returned to Europe after World War II and was heard again at Salzburg, in Paris and in Vienna... Her recordings, which range from her early years in Prague to her postwar Salzburg Rosenkavalier, evince her charm and interpretative depth... She also appeared in a film of The Bartered Bride directed by Max Ophüls in 1932 that continues to be regarded as one of the most successful translations of opera to the medium of film." Harold Rosenthal and Alan Blyth in Grove Music Online. (23678) \$40



560. **NOVOTNÁ, Jarmila 1907-1994**  
Autograph signature. On an album leaf ca. 111 x 141 mm. In blue ink on blue-green paper, inscribed to "Jim," and dated April 3, 1949. Slightly worn.

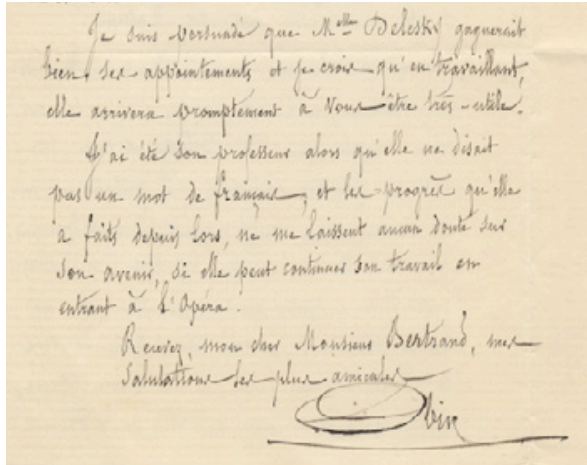
Together with a three-quarter length role portrait photograph of the soprano as Octavian in Richard Strauss's Der Rosenkavalier ca. 257 x 207 mm. (24299) \$45



561. **NOVOTNÁ, Jarmila 1907-1994**  
Waist-length role portrait photograph as Manon signed in full. 125 x 89 mm. Slightly worn; signature faded; remnants of former mount to verso. (23973) \$40



562. **NOVOTNÁ, Jarmila 1907-1994**  
Bust-length postcard photograph signed in full, dated November, 1950, and inscribed to Eddie Sousa. Slightly worn and soiled. (24053) \$50



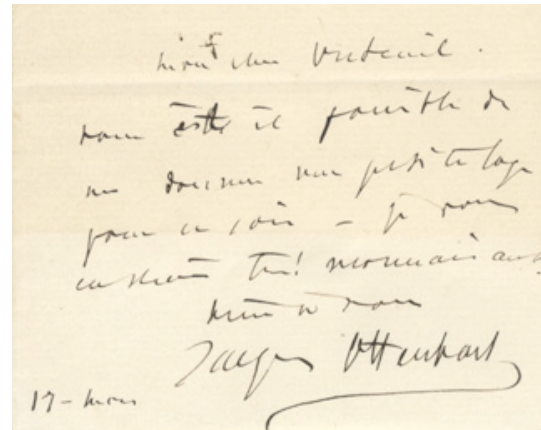
**563. OBIN, Louis-Henri 1820-1895**

*Autograph letter signed "Obin" to Eugène Bertrand, Director of the Paris Opéra. 2 pp. of a bifolium. Octavo. Dated [Paris,] Wednesday October 7, [18]91. In black ink. On stationery with the name, Paris address, and monograph of the Cercle Artistique et Littéraire printed at head. In French (with translation). Slightly worn and soiled; creased at folds; annotation in pencil to blank verso of second leaf.*

Obin writes a lengthy letter on behalf of his Russian student, Miss Delesky, whom the composer Jules Massenet (1842-1912) had recommended. He names the roles for which she would be best suited, and presents the terms of her expected appointment at the Paris Opéra: a modest 350 francs per month for the first year, 500 francs per month for the second year, and a one-month, six-week unpaid leave for a treatment in Luxeuil. *"Perhaps you have not read what I had written on the back of my card, about Miss Youdelewsky (Miss Delesky for the theatre), who has been recommended to you by Mr. [Jules] Massenet... She is a good musician, learns quickly and well. Her voice, a deep mezzo-soprano, makes her suitable (as a double, for the moment) for the roles of La Favorite, Amnérís (Aida), the Queen (Hamlet), Madeleine (Rigoletto), and other small roles... I was her professor when she spoke not a word of French, and the progress she has made since then leaves me with no doubt about her future, if she can continue her work upon entering the Opéra."*

*Obin, a French bass, "studied in Lille and Paris, making his début in 1844 as Elmira in Rossini's Otello at the Opéra, where he was engaged for nearly 25 years. In 1850 he sang in the première of Auber's L'enfant prodigue. He created Procida in Verdi's Les vêpres siciliennes (1855), the High Priest of Brahma in L'Africaine (1865) and King Philip in Verdi's Don Carlos (1867). His repertory included Don Basilio (Il*

*barbiere di Siviglia), Leporello, the title role of Mosè in Egitto, Balthazar (La favorite) and Bertram (Robert le diable), which he sang at Covent Garden in 1863."* Elizabeth Forbes in Grove Music Online. Eugène Bertrand (1834-1899) was named the director of the Paris Opéra in 1891 and served as its co-director from 1892 until 1899. (23687) \$85



**Offenbach Requests "Petit Loge" Seats at the Comédie-Française**

**564. OFFENBACH, Jacques 1819-1880**

*Autograph letter signed in full to [Alexis] Verteuil, secrétaire général at the Comédie-Française. 1 page. 12mo, ca. 127 x 98 mm. Dated 5 o'clock (no year). In black ink. On stationery with Offenbach's circular monogram embossed at head. In French (with translation). Very slightly browned; lightly creased at central fold.*

Offenbach requests his "petit loge" seats, presumably at the Comédie-Française, for that evening.

Together with an original waist-length postcard photograph of the composer, smiling, bespectacled, in formal attire and furs. Published in Vienna by B.K.W.I. (Brüder Kohn, Wien I). Very slightly worn and silvered.

*"[Offenbach] was, with Johann Strauss, one of the two composers of outstanding significance in popular music of the 19th century and the composer of some of the most exhilaratingly gay and tuneful music ever written. His opera Les contes d'Hoffmann has retained a place in the international repertory, but his most significant achievements lie in the field of operetta. Orphée aux enfers, La belle Hélène, La vie parisienne, La Grande-Duchesse de Gérolstein and La Périchole remain outstanding examples of the French and international operetta repertory. Moreover, it was*



through the success of Offenbach's works abroad that operetta became an established international genre, producing outstanding national exponents in Strauss, Sullivan and Lehár and evolving into the 20th-century musical." Andrew Lamb in Grove Music Online. From 1850-1855 Offenbach was the conductor at the Comédie-Française in Paris. In 1841, Alexis Verteuil was engaged as the secrétaire d'administration and bookkeeper there. In 1850, he became the secrétaire général, a position he held until his death. This letter may date from ca. 1850-1855, when both men worked at the Comédie. (25290) \$650



**565. OHMS, Elizabeth 1888-1974**

Fine large bust-length photograph of the Dutch soprano in formal attire. Signed in full, dated 1931, and inscribed to Elizabeth Watts. Ca. 335 x 257 mm. From the studios of Mishkin in New York.

Ohms "made her début at Mainz in 1921, and in 1923 joined the Staatsoper in Munich, where she spent the greater part of her career; she was appointed Kammersängerin, and married the Munich stage designer Leo Pasetti. Her many notable performances as Brünnhilde and Isolde during the Munich summer festivals made her name familiar to a wider public, and she began to make guest appearances elsewhere, notably at La Scala, in 1927 and 1928, under Toscanini in *Fidelio* and *Parsifal*, at Bayreuth in 1931 in *Parsifal* (again with Toscanini), and at Covent Garden during three seasons in Wagnerian roles and as Strauss's *Marschallin*. At the Metropolitan during three consecutive seasons (from January 1930) she appeared in all the heavier Wagner roles. In Munich her non-Wagnerian parts, besides those mentioned, included *Turandot* and Strauss's *Helena of Troy*. Her

dark-coloured, heroic soprano is well represented, among her few recordings, by a majestic 'Ozean, du Ungeheuer' from Weber's *Oberon*." Desmond Shawe-Taylor in Grove Music Online. (24328) \$85



**566. OLIVERO, Magda 1910-2014**

Waist-length role portrait photograph of the soprano as *Adriana Lecouvreur* in Cilea's *Francesco Cilea's* opera of the same name. Signed and inscribed "To Barbara my affection Magda Olivero." 172 x 121 mm. With handstamp of the studio of Marchiori, Florence to verso.

Olivero "made her début... in 1933 as *Lauretta* in *Gianni Schicchi*... During the 1939-40 season she sang *Adriana Lecouvreur* in Rome, Naples, Venice and Florence, becoming Cilea's preferred interpreter of the role... In 1941 she married and retired, but at Cilea's urging she made her reappearance in 1951 as *Adriana Lecouvreur* at Brescia... She made her London début in 1952 at the Stoll Theatre as *Mimi* and in 1963 sang *Adriana Lecouvreur* at the Edinburgh Festival. She sang in the USA at Dallas in 1967 as *Medea*, in New York in 1970 in *La voix humaine* and at the Metropolitan in 1975, when she was over 60, as *Tosca*. Her singular dramatic gifts and her finely articulated, sincere singing are captured on a film of her *Tosca*." Harold Rosenthal and Alan Blyth in Grove Music Online. (23977) \$30

**567. [OPERA AUTOGRAPHS]**

*Opera News*. 9 issues dating from the 1950s with autograph signatures of leading singers + centenary issue.



- La Boheme. Signed by Licia Albanese, Giuseppe di Stefano and Cesare Siepi, with cast including Gueden, Guarrera; Erede conducting. Vol. 16, no. 19, March 10, 1952. Wrappers detached; leaves loose.
- Le Nozze di Figaro. Signed by Elearor Steber and Cesare Siepi, with cast including Guarrera, Miller, Conner, Corena and Stiedry. Vol. 19, no. 10, January 10, 1955.
- Tosca. Signed by Licia Albanese, with cast including Barioni and Warren. Vol. 21, no. 19, March 18, 1957.
- Cavalleria Rusticana. Signed by Zinka Milanov, with cast including Tucker and Zanasi; Pagliacci, with cast including Amara, del Monaco and Warren. Vol. 23, No. 9, December 29, 1958.
- Les Contes D'Hoffmann. Signed by Nicolai Gedda (twice), with cast including Dobbs, Elias, Amara and London; Morel conducting Vol. 23, no. 14, February 2, 1959.
- Der Rosenkavalier. Signed by Lisa della Casa, Christa Ludwig, and Elizabeth Soederstroem, with cast including Czerwenka; Leinsdorf conducting. Vol. 24 no. 8, December 26, 1959.
- Pelleas et Melisande. Signed by Victoria de Los Angeles, with cast including Uppman, London; Morel conducting. Vol. 24 no. 11, January 16, 1960.
- Carmen. Signed by Risë Stevens, with cast including Tucker, Amara and Guarrera; Morel conducting. Vol. 24 no. 14, February 6, 1960. With tape repair to leaf with autograph.
- Simon Boccanegra. Signed by Zinka Milanov and Carlo Bergonzi, with cast including Guarrera, Tozzi; Mitropoulos conducting. Vol. 24 no. 22, April 2, 1960.
- A Century of the Met. October 1983. 114 pp.

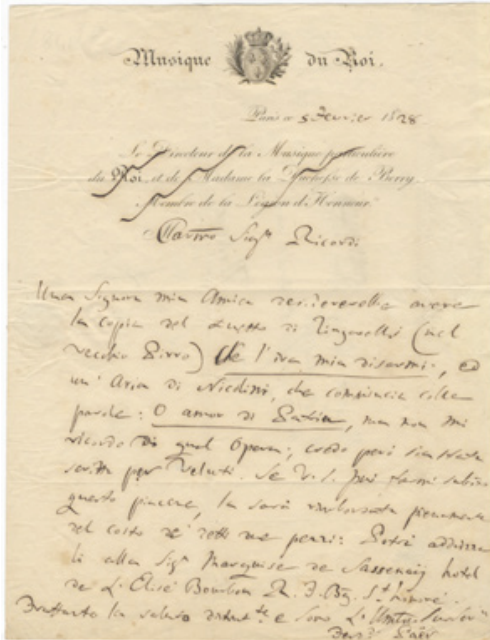
With interesting articles on the Metropolitan Opera in New York, and particular operas, composers, performers, etc., accompanied by photographic illustrations. (24360) \$300



**568. ORMANDY, Eugene 1899-1985**

*Signed and inscribed photographic reproduction of the young conductor after the original by Fayer in Vienna: "For Mr. Clarence L. Krause, very sincerely, Eugene Ormandy. 4[?]36."* Ca. 253 x 220 mm. With handstamp to verso "Eugene Ormandy Conductor Minneapolis Symphony Orchestra - Return After Playing Date to Suite 110, Northrop Auditorium University of Minnesota Minneapolis, Minn." Slightly worn.

*Eugene Ormandy (1899-1985) was an American conductor and violinist of Hungarian birth. After a stint as the music director of the Minneapolis Symphony Orchestra (1931-1936), he began his long tenure with the Philadelphia orchestra, first as associate conductor under Leopold Stokowski and then as its sole music director for 42 years. "He conducted much new music and gave the premières of Rachmaninoff's Symphonic Dances, Bartók's Piano Concerto no.3 and works by Britten, Hindemith, Martinů, Milhaud, Persichetti and Webern. His large and enterprising discography includes the first recordings of Shostakovich's Cello Concerto no.1 and Symphony no.4, and of Mahler's Tenth Symphony in the performing version by Deryck Cooke. He also played much American music and gave premières of works by Barber, Creston, Diamond, Ginastera, Hanson, Piston, Rorem, Schuman, Sessions, Thompson and Villa-Lobos."* José A. Bowen in Grove Music Online. (23164) \$65



**Paer Writes to Ricordi  
Mentioning Zingarelli, the castrato Velluti, &c.**

**569. PAER, Ferdinando 1771-1839**

Autograph letter signed "Ferd.do Paër" to the important music publisher [Giovanni] Ricordi. 1 page of a bifolium. Quarto. Dated Paris, February 5, 1828 and postmarked Milan, February 18, [18]28. In black ink. On stationery with a partial date, a French royal emblem, and "Musique du Roi,... Le Directeur de la Musique particulière du Roi, et de Madame la Duchesse de Berry, Membre de la Légion d'Honneur..." printed at head. With various handstamps, a contemporary annotation in black ink, and an integral address panel with the recipient's name and Milan address to verso of second leaf. In Italian (with translation). Slightly worn and foxed; several small tears and ink stains; creased at folds and overall; lacking small triangular portion from edge of second leaf corresponding to original wax seal.

On behalf of a female friend, Paër requests music by Niccolò Antonio Zingarelli (1752-1837) and Giuseppe Nicolini (1762-1842). He would like it to be sent to the Marquise de Sassenay in Paris. Paër also mentions one of the last great castrati, Giovanni Battista Velluti (1780-1861). "A Lady Friend of mine would like to have a copy of the Zingarelli Duet (from the old version of Pirro), Che l'ira mia disarmi, and a Nicolini aria, which begins with the words "O amor di Patria," but I don't remember from which opera; I think, though, that it was written for Velluti[!]. If you can do this favor for me at once, you will be fully reimbursed for the cost of the two said pieces..."

"[Paer] was one of the central figures in the development of opera semiseria during the first decade of the 19th century... Although he wrote many traditional opere serie and opere buffe, his historical contribution centres on his operas of mixed genre, the Italian counterparts (with sung recitatives) of the hybrid French opéras comiques of the post-Revolutionary period... In his vocal writing Paer provided a link between late 18th-century composers (Cimarosa and Paisiello) and Rossini and his followers. Like those of his predecessors, Paer's works overflow with sweet, luminous italianate melodies organized in elegant phrases and supported by transparent harmonies. Yet he led the move away from casting sopranos – women and castratos – as the male love interest and towards adapting the tenor voice for this purpose, raising its tessitura to bring it closer to the brilliant clarity of traditional soprano heroes and separating it from the other tenor roles... Moreover, in contrast to Mayr, who shared with 18th-century composers a taste for long vocal melismas, Paer anticipated Rossini's techniques of scattering relatively short ornaments throughout his melodies, ending phrases with gruppetti, and writing in a semi-syllabic style (in which two or three notes are given to each syllable). Paer had a talent for inventing vocal filigree – his fioriture constitute a primary source of aesthetic and dramatic effect in many of his melodies – and the patterns that he devised show striking similarities to Rossini's repertory of ornaments." Scott L. Balthazart and Julian Budden in Grove Music Online.

**The present letter offers a rare glimpse into the earliest years of the Ricordi publishing house.** Founded in 1808 by Giovanni Ricordi, the firm attained international prominence during the course of the nineteenth century. Ricordi was the preferred publisher of both Verdi and Puccini. Giovanni headed the firm from 1808 until 1853. (24306) \$475

**570. PAMPANINI, Rosetta 1896-1973**

Full-length role portrait photograph of the soprano in the title role of Puccini's *Madame Butterfly*. Signed in full and inscribed. Chicago, Daguerre. Ca. 139 x 89 mm. Very slightly worn; signature and inscription slightly smudged.

"Pampanini's pure, natural voice was full of warmth and brilliance, with a strong, resonant top register; she was considered one of the world's leading Puccini sopranos between 1925 and 1940, partly because of the variety of colour and inflection she brought to the utterances of Mimi, Cio-Cio-San and Manon, partly because of the grace and simplicity of her bearing.





*She was also admired in Andrea Chénier, Iris and Tosca. After she retired in 1946 she taught singing in Milan; Amy Shuard and Victoria Elliott were among her pupils." Rodolfo Celletti in Grove Music Online. (24056) \$45*



**571. PAMPANINI, Rosetta 1896-1973**  
*Bust-length role portrait photograph of the soprano as Santuzza in Mascagni's Cavalleria rusticana. Signed in full. Ca. 253 x 203 mm. Slightly worn; corners slightly creased; minor pencil annotation to verso. (23908) \$45*



**572. PANIZZA, Ettore 1875-1967**  
*Fine original bust-length photograph by the Viamonte studio in Buenos Aires. Ca. 240 x 172 mm., with embossed stamp of photographer to upper right margin. Verso slightly stained from former mount and with manuscript identification.*

*Panizza was a prominent Argentinian conductor and composer of Italian descent. He was closely associated with La Scala in Milan, the Royal Opera House in London, the Metropolitan Opera in New York, and the Teatro Colón in Buenos Aires. He also composed four operas and wrote an autobiography. (23192) \$35*



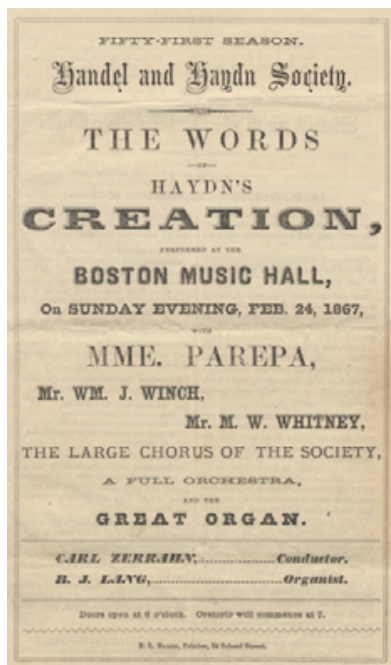
**573. PAREPA-ROSA, Euphrosyne 1836-1874**  
*Full-length carte-de-visite photograph of the noted Scottish soprano. Ca. 99 x 60 mm. With "Parepa*

Rosa" printed to lower margin of mount. Slightly worn and soiled; two small edge tears; upper right corner very slightly lacking; verso browned.

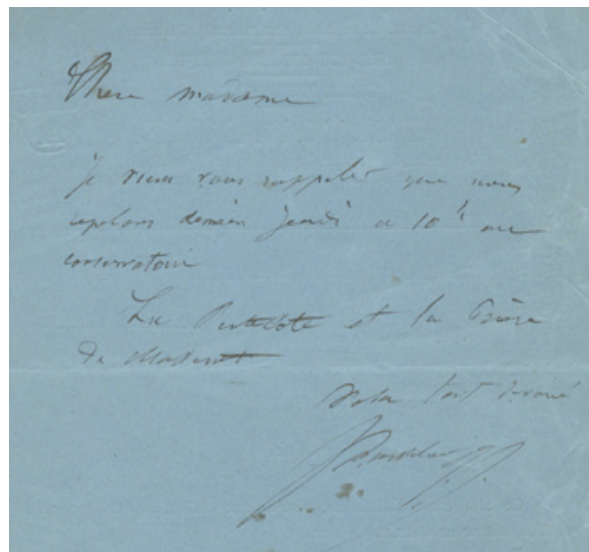
"Her voice combined power and sweetness, and had a compass of two and a half octaves, extending to d"...  
Harold Rosenthal and Elizabeth Forbes in Grove Music Online. (24565) \$35



574. **PAREPA-ROSA, Euphrosyne 1836-1874**  
*Waist-length carte-de-visite photograph.* Ca. 104 x 63 mm. From the Gurney studio in New York. Slightly soiled and stained; minor annotations in pencil to verso. (24566) \$65



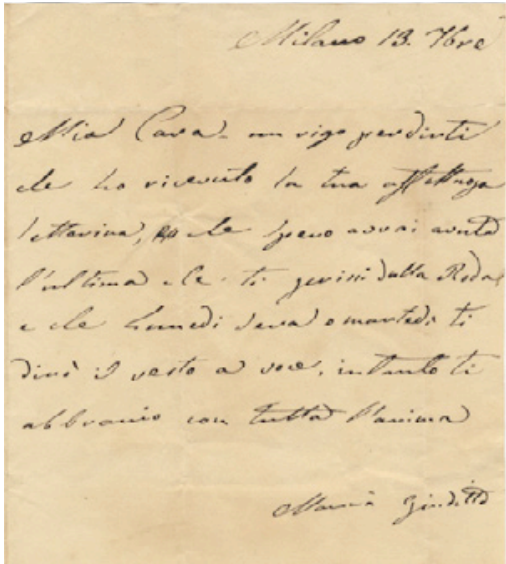
575. **PAREPA-ROSA, Euphrosyne 1836-1874**  
*Program and libretto for a performance by the Handel and Haydn Society in their 51st season of The Words or Haydn's Creation, performed at the Boston Music Hall... Feb. 24, 1867... The Large Chorus of the Society, a full orchestra, and the Great Organ. Carl Zerrahn, Conductor. B.J. Lang, Organist. Octavo. 4 pp. Soloists included Mme. Parepa, Wm. J. Winch, and M.M. Whitney. Slightly browned; creased at folds. (24431) \$75*



576. **PASDELOUP, Jules Etienne 1819-1887**  
*Autograph letter signed "Pasdeloup" to "Madame Brunet Lafleur," a singer. 1 page. 12mo. Postmarked Paris[?], January 21[?], 18[?1]. In black ink. On a blue "Télégramme" form with integral address panel. In French (with translation). Minor creasing and staining; edges slightly uneven.*

"I write to remind you that we rehearse tomorrow, Thursday, at 10 o'clock at the Conservatoire. La Pentecôte and La Prière by Massenet."

"Pasdeloup was a great stimulus to French musical life. In creating an orchestra devoted to playing new works, he inspired the writing of symphonic music by composers who might otherwise have ignored this form. His promotion of Classical, German Romantic and French symphonic music contributed to the creation of a new, larger and more diverse musical public. He also wrote music for the voice, for the piano and for orchestra..." Elisabeth Bernard in Grove Music Online. (25291) \$65



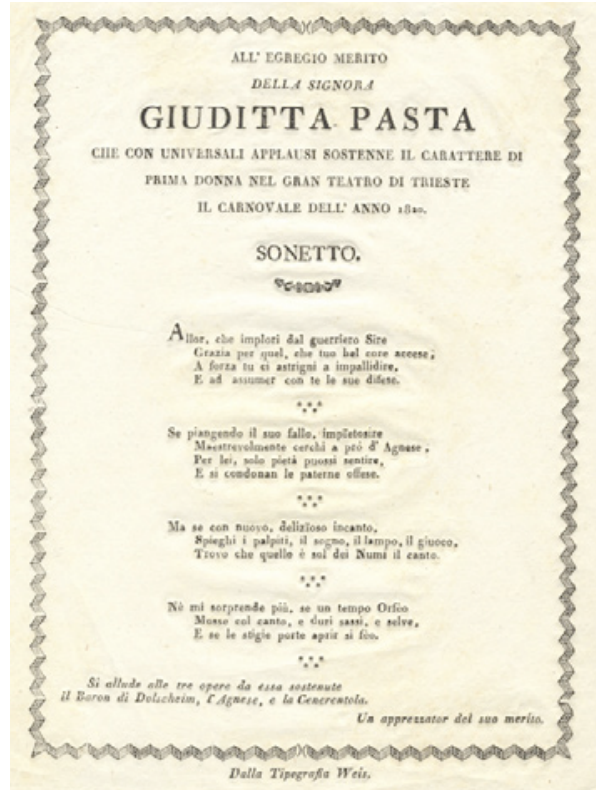
**“Mammà Giuditta” Pasta Writes to Her Daughter**

**577. PASTA, Giuditta 1797-1865**

*Autograph letter signed "Mammà Giuditta" to her daughter.* 1 page of a bifolium. Octavo. Dated Milan, September 13 and postmarked Lodi, September 14[?]. In black ink. With integral address panel "A Mademoiselle Pasta Chez Mad.e Cosavay Lodi" to verso of second leaf. In Italian (with translation). Slightly worn, browned and stained; creased at folds; lacking small portion of second leaf corresponding to original wax seal.

*"My dear, Just a line to let you know that I have received your sweet little letter, and I hope you received the last one I sent you from Roda, and Monday evening or Tuesday I will tell you the rest in person. In the meantime I embrace you with all my soul."*

*"After singing in all the main Italian centres from 1818 (her roles included Rossini's Cenerentola and Cimarosa's Curiazio), [Pasta] achieved her first great triumph singing Rossini's Desdemona at the Theatre Italien, Paris, in 1821, subsequently appearing there as Tancredi and Queen Elizabeth. In the following decade she established herself as Europe's greatest soprano, exerting a major influence on the styles of Bellini and Donizetti and becoming one of Rossini's favourite singers... Pasta's greatness lay in her naturalness, truth of expression and individual timbre, which enabled her, within a phrase, to achieve soul-stirring emotion. She could execute intricate fioriture but channeled her bravura to illuminate the drama... An accomplished actress, her deportment and portrayal of dignity were without peer." Kenneth Stern in Grove Music Online. (24207) \$750*

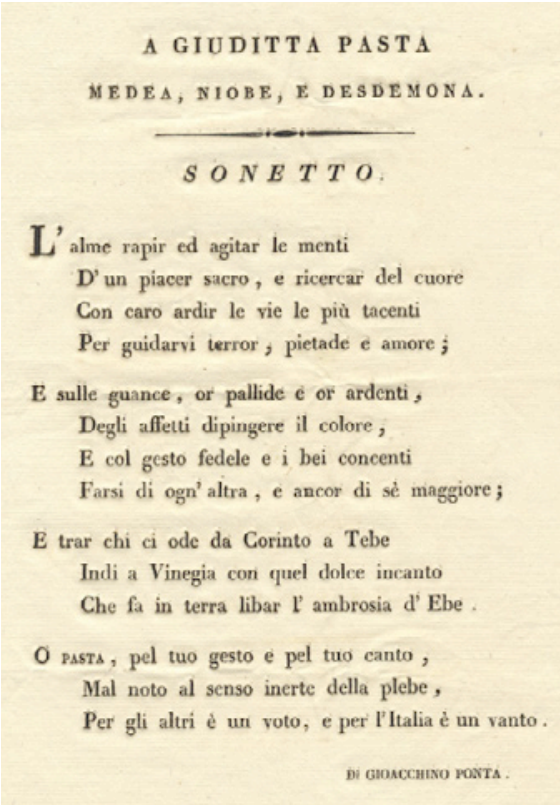


**578. PASTA, Giuditta 1797-1865**

*Sonnet in praise of the noted soprano.* 1 page. Large octavo. [Trieste, 1820.] Attractively printed in letterpress on fine paper with watermark within a decorative border. With the name of the typographer (Weis) to lower margin. In Italian. Very slightly creased.

*"All' egregio merito della Signora Giuditta Pasta che con universali applausi sostenne il carattere di prima donna nel gran teatro di Trieste il carnevale dell'anno 1820... Allor, che implori dal guerriero Sire... E se le stiglie porte aprir si fèo" followed by an explanation of the fact that the sonnet refers to three operas which featured Pasta: "Si allude alle tre opere da essa sostenute il Baron di Dolsheim, l'Agnese, e la Cenerentola." During the 1819-1820 carnival season, Pasta appeared as the prima donna in six productions at the Teatro Nuovo in Trieste. Three of them are mentioned in this tribute: Giovanni Pacini's Il barone di Dolshiem, which opened on December 26, 1819; Gioachino Rossini's La Cenerentola, which opened on January 19, 1820; and Ferdinando Paër's L'Agnese, which opened on February 24, 1820. Although Pasta considered her time in Trieste "an acceptable experience," she never returned to the city. Stern: Giuditta Pasta A Life on the Lyric Stage, pp. 63-66. (23724) \$200*





579. [PASTA, Giuditta 1797-1865]

**Pontà, Gioacchino fl. 19th century**

*Sonnet in praise of the noted soprano.* A Giuditta Pasta Medea, Niobe, e Desdemona. 1 page, ca. 312 x 218 mm. Finely printed in letterpress on laid paper with a watermark (fleur de lis above the text "D Lorenzo L"). In Italian. Worn, with slight loss to edges; some creasing.

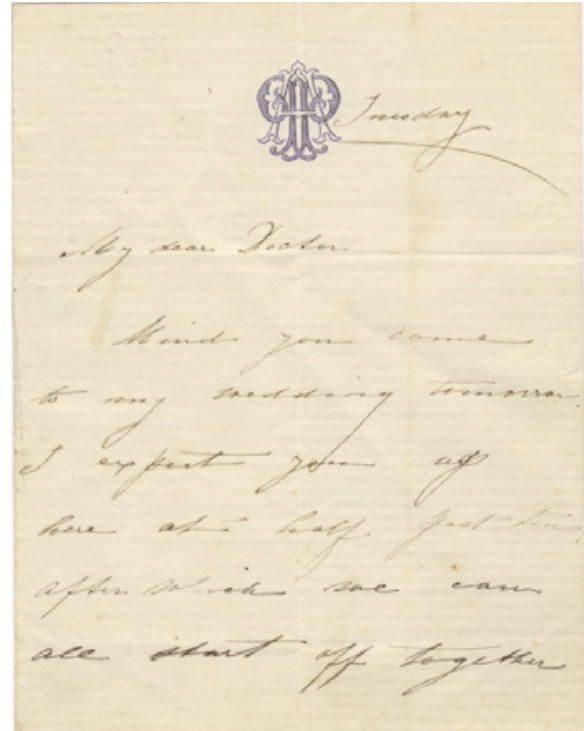
The first and last lines of the sonnet are, respectively: "L'alme rapir ed agitar le menti" and "Per gli altri è un voto, e per l'Italia è un vanto."

*As the present sonnet attests, Pasta was also renowned for her portrayals of Medea in Simon Mayr's Medea in Corinto and the title role (which she created) in Giovanni Pacini's Niobe. (24394) \$135*

580. **PATTI, Adelina 1843-1919**

*Autograph letter signed in full to an unidentified doctor.* 2 pp. of a bifolium. 12mo. Dated [Wales,] Tuesday [June 8, 1886]. In black ink. On stationery with Patti's monogram embossed at head.

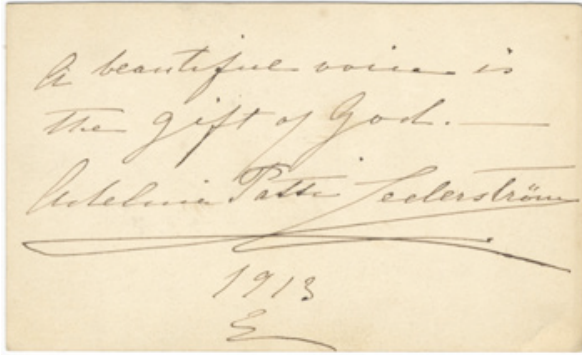
Slightly worn, soiled and stained; creased at folds with minor repairs to central fold; remnants of adhesive and (incorrect) date of letter notated in pencil to lower left margin of blank final page.



*"Mind you come to my wedding tomorrow. I expect you up here at half past ten, after which we can all start off together to the church. I remain yours truly."*

Together with an engraving published by John A. Lowell in Boston, 1888. 178 x 177 mm. Slightly worn.

*"From a musical family, [Patti] toured the USA as a child prodigy with the violinist Ole Bull and in 1857 toured with Gottschalk. In 1859, when she was 16, she made her opera debut as Lucia di Lammermoor in New York, after studying the role with the conductor Emmanuele Muzio. Two years later she appeared as Amina in La sonnambula at Covent Garden, a role she repeated for her debuts in Paris (1862) and Vienna (1863). Her fame spread throughout Europe, and she was soon recognized as the greatest soprano of her day. During the 1880s she was a favourite at the Metropolitan Opera, New York. Her career continued into the 20th century and she made some recordings at her castle in Wales; they reveal her extraordinary tone-production, brilliant agility, and refined phrasing." Jon Tolansky in Grove Music Online. On June 10, 1886 Patti married her second husband, French tenor Ernest Nicolini (1834-1898), in Wales. (23684) \$225*



**581. PATTI, Adelina 1843-1919**

Autograph note card signed "Adelina Patti Lederström," inscribed "A beautiful voice is the gift of God," and dated 1913. On cardstock, ca. 82 x 137 mm. In black ink. With a detailed annotation in pencil dated July 16, 1924 to verso. Slightly worn, soiled, stained and foxed; slightly smudged, not affecting legibility. Together with a waist-length cabinet card photograph of Patti, ca. 165 x 108 mm., by the J.M. Mora studio in New York, 1882. Slightly worn. (24298) \$300

directness of manner that went straight to his listeners' hearts. His voice and style were ideally suited to Donizetti, the early and middle-period works of Verdi (he was particularly admired as Alfredo and Gustavus III) and to Puccini's Rodolfo and Cavaradossi." Alan Blyth and Stanley Sadie in Grove Music Online. (24327) \$135



**583. PAVAROTTI, Luciano 1935-2007**

Full-length role portrait photograph as Arturo in Bellini's *I puritani*. Signed in full in black marker. 1980. 147 x 106 mm. With handstamp to verso: "Copyright by E. Piccagliani Teatro alla Scala." (23979) \$35



**582. PAVAROTTI, Luciano 1935-2007**

Large half-length colour role portrait photograph of the tenor as the Duke of Mantua in Verdi's *Rigoletto*. Signed in full and dated [19]94. Ca. 363 x 278 mm. (14.25" x 11").

"Pavarotti had a bright, incisive tenor with a typically free, open, Italianate production and penetrating high notes. He made it a practice never to sing beyond his own means; even when he tackled more dramatic roles such as *Otello* late in his career he never forced his fundamentally lyric tenor. Above all he had a



**584. PAVAROTTI, Luciano 1935-2007**

Bust-length role portrait photograph of the tenor as Roldolfo in Puccini's *La bohème*. Signed in full and dated [19][?]93. Ca. 253 x 203 mm. Signature slightly smudged. (23910) \$45





585. **PAVAROTTI, Luciano 1935-2007**  
*Full-length role portrait photograph of the tenor as Cavaradossi in Puccini's Tosca. Signed in full. Ca. 253 x 207 mm. From the studio of Winie Klotz, Metropolitan Opera Association, Inc., New York, with photographer's label to lower right margin of verso. (23912) \$50*



*Pavarotti plays a world-famous Italian tenor opera singer named Giorgio Fini; the movie was his only venture into film acting. (24508) \$50*



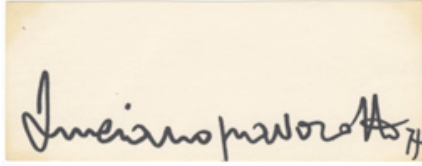
587. **PAVAROTTI, Luciano 1935-2007 and Montserrat CABALLÉ 1933-**  
*Metropolitan Opera program for a performance of Puccini's La Bohème, New York, March 27, 1976. Signed by both Pavarotti and the noted Spanish soprano Montserrat Caballé. Octavo. 4 pp. Slightly worn and creased.*



586. **PAVAROTTI, Luciano 1935-2007**  
*Two full colour lobby cards for the 1982 film Yes Giorgio, a musical comedy starring Pavarotti, with music by John Williams from the original score by Michael J. Lewis. 280 x 350 mm.*

*"Regarded by many as Callas's successor, Caballé was for a time the leading Verdi and Donizetti soprano of the day, able to spin effortless long legato phrases and noted for her floated pianissimo high notes." Alan Blyth in Grove Music Online. (24449) \$45*



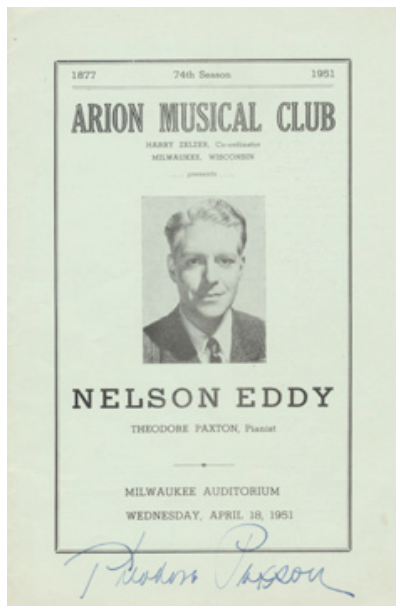


**588. PAVAROTTI, Luciano 1935-2007 and Plácido DOMINGO 1941-**

*Autograph signatures of the two tenors, both in ink on cardstock. Slightly worn. Together with a Metropolitan Opera Program for an Opening Night Gala celebrating the twenty-fifth anniversaries of the Metropolitan Opera debuts of both Pavarotti and Domingo, September 27, 1993. Featuring performances of the first act of Wagner's Die Walküre, the first act of Verdi's Otello, and the third act of Verdi's Il Trovatore. Includes biographies and numerous photographs of the two tenors, as well as a synopsis, cast list, and program notes for each opera. Wrappers. [19] pp.*

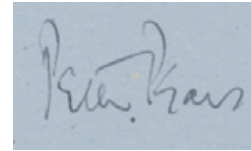


*"Domingo is widely regarded as the leading lirico spinto tenor of the late 20th century, a consummate musician and an actor of exceptional passion." Harold Rosenthal and Alan Blyth in Grove Music Online. (24308) \$40*



**589. PAXTON, Theodore fl. 20th century**

*Signed program for a recital with noted American baritone Eddy Nelson (1901-1967), featuring works of Donizetti, Beethoven, Brahms, Liszt, Gilbert and Sullivan, and others, at the Arion Musical Club, Milwaukee, April 18, 1951. Octavo. 16 pp. With the autograph signature of the pianist to the lower margin of first page. Slightly worn. (24402) \$15*



**590. PEARS, Peter 1910-1986**

*Autograph signature of the noted English tenor. On a blue album leaf, ca. 83 x 129 mm. Very slightly worn.*

*"[Pears] was an eloquent interpreter of Schubert, probably the leading Evangelist of his day in Bach's Passions, an impassioned Gerontius and a noted exponent of British song. He collaborated with Britten on the libretto of A Midsummer Night's Dream and on realizations of several works by Purcell, including The Fairy Queen (1967)... Britten wrote all his major tenor roles, and many of his solo vocal works, with the particular characteristics of Pears's voice in mind." Alan Blyth in Grove Music Online. (24514) \$30*



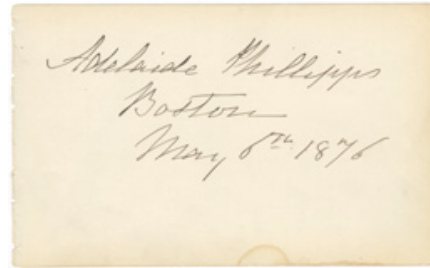
**591. PERSIANI, Fanny Tacchinardi 1812-1867**

*Fine original lithograph by Rigo Frères after Alexandre Lacauchie of the noted soprano in the role of Adina in Donizetti's "L'Elisir d'Amore." Paris:*

Marchaut, [1841]. 210 x 140 mm. A fine impression on china paper. Laid down to mount. Mount slightly foxed. Published as part of the series entitled "Galerie des Artistes Dramatiques de Paris."

*Zerbinetta and Rosina with Leinsdorf and the Queen of Night with Böhm.*" Martin Bernheimer in Grove Music Online. (23913) \$30

*Persiani was a prominent Italian soprano who performed in theatres in Italy as well as in London and Paris.* (24805) \$125



**593. PHILLIPPS, Adelaide 1833-1882**  
*Autograph signature dated Boston, May 6, 1876. On an album leaf. Slightly browned; small stain to lower blank margin.*

*English-born Adelaide Phillipps was the first American to have a fully rounded operatic career, both in Europe and later in the United States. A genuine contralto, she studied with Manuel Garcia, debuted in Italy, and sang at the Théâtre-Italien in Paris and in other world capitals before returning to sing in the United States. Paul J. Jackson and P.H. Davis. (23685) \$50*



**592. PETERS, Roberta 1930-**  
*Bust-length photograph signed in full and inscribed to Edward Bomsey. Ca. 256 x 208 mm. With the soprano's name and the name, New York address, and phone number of the National Press Representatives Michael Mace Associates Ltd. printed to lower blank margin. Slightly worn.*

*Roberta Peters made her début at the Metropolitan Opera "in 1950 as Zerlina, a last-minute replacement for Nadine Conner; her official début was to have been as the Queen of Night, two months later. By her 25th anniversary with the company she had given 303 performances of 20 roles in 19 operas, notably Gilda, Despina, Norma, Rosina, Oscar, Zerbinetta and Lucia. Later she attempted to broaden her repertory in lyric soprano roles, playing Violetta, Mimì and Massenet's Manon outside New York and performing in musical comedy. She performed at Covent Garden (The Bohemian Girl under Beecham, 1951), in Salzburg (Die Zauberflöte, 1963), Vienna (1963), Munich (1964) and Berlin (1971), and with the Kirov and Bol'shoi companies (1972). A singer of considerable charm and flute-like accuracy, Peters maintained the Pons and Galli-Curci tradition of coloratura singing at a time when the more dramatic attitudes of Callas and, later, Sutherland were in vogue. She recorded several of her most successful roles, including*



**594. PICCINI, Louis Alexandre 1779-1850**  
*Melle. Andrea, rôle de Paghita dans Le Barbier du Roi d'Aragon. Hand-coloured lithograph by Dollet. Paris: Martinet, [ca. 1835]. 215 x 123 mm. On wove*

paper. Signed by the artist in the stone. Published as plate no. 26 in the series entitled "Galerie Dramatique."

*Le Barbier du Roi d'Aragon, in three acts to a libretto by Louis Marie Fontan, Depeuty and Ader, was first performed at the Théâtre de la Porte St. Martin on July 21, 1832. "A highly prolific composer, Piccinni was best known for his music for a large number of melodramas and ballets at the Porte-St-Martin and other popular Paris theatres."* Mary Hunter et al in Grove Music Online. (24807) \$50

*depth... She also appeared in a film of The Bartered Bride directed by Max Ophüls in 1932 that continues to be regarded as one of the most successful translations of opera to the medium of film."* Harold Rosenthal and Alan Blyth in Grove Music Online. (24411) \$50



**595. PINZA, Ezio 1892-1957 and Jarmila NOVOTNÁ 1907-1994**

*Program for a recital with Czech soprano Jarmila Novotná, Woolsey Hall Concert Series, Yale University, New Haven, January 25, 1944 featuring works of Handel, Mozart, Dvořák, Ravel, Debussy, and others. Signed by both the Italian bass and Novotná. Octavo. 4 pp. Slightly worn and soiled.*

*"Pinza was unquestionably the most richly gifted and most accomplished Italian bass of his day, as is demonstrated by his numerous recordings, especially those made for Victor (1927-30), when his voice was in its prime." Desmond Shawe-Taylor in Grove Music Online. "[Novotná's] recordings, which range from her early years in Prague to her postwar Salzburg Rosenkavalier, evince her charm and interpretative*



**596. PIZZETTI, Ildebrando 1880-1968**

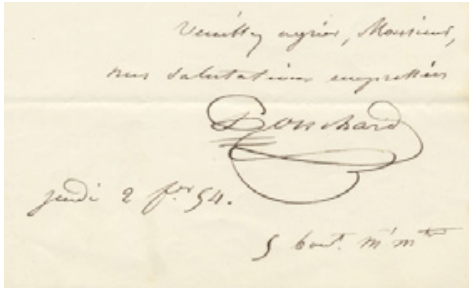
*Autograph signature ("Ild. Pizzetti") dated Buenos Aires, July 1921, inscribed. 1 page, ca. 231 x 166 mm. In black ink. With bust-length reproduction photograph of the composer, ca. 135 x 82 mm. In Italian. Slightly worn and foxed; hinged at upper margin.*

*An Italian composer, conductor and critic, Pizzetti "was the most respected and influential of the more conservative Italian musicians of his generation." Guido M. Gatti and John C.G. Waterhouse in Grove Music Online. (24631) \$75*

**597. PONCHARD, Louis 1787-1866**

*Autograph letter signed "Ponchard" to an unidentified male correspondent. 1 page of a bifolium. Octavo. Dated Thursday, February 2, [18]54. In black ink. In French (with translation). Very slightly worn and foxed; creased at folds.*





Ponchard attempts to schedule a meeting with noted Parisian musicians. "Would you kindly tell me if Mr. [Ambroise] Thomas and Mr. [Gilbert] Duprez have accepted the task that had to be proposed to them, and if I can summon them for Sunday morning, along with Mr. [Nestor] Roqueplan and Mr. [Gustave] Roger."

Louis Ponchard, a French tenor, "studied in Paris, making his *début* there in Grétry's *L'ami de la maison* at the *Opéra-Comique*, where he sang for 25 years. He created roles in Boieldieu's *Le nouveau seigneur du village* (1813), *Le petit chaperon rouge* (1818) and *Les deux nuits* (1829); Isouard's *Joconde* (1814); Auber's *Leicester* and *La neige* (both 1823), *Le concert à la cour* (1824) and *Le maçon* (1825); and Carafa's *Masaniello* (1827). His best-known role was *George Brown*, which he sang in the first performance of Boieldieu's *La dame blanche* (1825). His repertory included Grétry's *Zémire et Azor* and Richard Coeur-de-lion." Elizabeth Forbes in Grove Music Online.

Ambroise Thomas (1811-1896) was a prominent French composer and pedagogue. "After years of neglect, [his] work has seen a considerable revival in the last two decades of the 20th century, with major performances, at least of [his operas] *Mignon* and *Hamlet*, being mounted in France, Great Britain and the USA. In the context of French opera of the late 19th century Thomas was a figure of considerable importance, an imaginative innovator and a master of musical characterization." Richard Langham Smith in Grove Music Online.

Gilbert Duprez (1806-1896), a French tenor and composer, "was engaged at the *Opéra*, where he made his *début* in *Guillaume Tell* (1837), achieving immediate and overwhelming success with Paris audiences. His 'chest' C, in spite of the disappointment of Rossini, who compared it to 'the squawk of a capon with its throat cut', aroused wild enthusiasm and affected the taste of the public, who would listen to *Guillaume Tell* only when Duprez was singing. He created leading roles in Halévy's *Guido e Ginevra* (1838), *La reine de Chypre* (1841) and *Charles VI* (1843), Berlioz's *Benvenuto Cellini* (title role, 1838), Auber's *Le lac des fées* (Albert, 1839),

Donizetti's *Les martyrs* (*Polyeucte*, 1840), *La favorite* (*Fernand*, 1840) and *Dom Sébastien* (title role, 1843) and Verdi's *Jérusalem* (*Gaston, I Lombardi*) (1847), and established himself as Nourrit's successor in *Robert le diable*, *Les Huguenots*, *La Juive* and *La muette de Portici*. He also sang in London (1844-5, *Lucia*) and toured Germany (1850). He taught at the *Paris Conservatoire* (1842-50) and in 1853 founded his *Ecole Spéciale de Chant*; during this time his own operas were being staged in Paris." Sandro Corti in Grove Music Online.

Nestor Roqueplan (1805-1870) was co-director, and later sole director, of the *Paris Opéra* from 1847-1854. "The two most important *premières* during his tenure were Verdi's *Jérusalem* (1847) and Meyerbeer's *Le prophète* (1849), though the first of these was not very successful. In 1851 Roqueplan also oversaw Gounod's *début* with *Sapho*. Later, as director of the *Opéra-Comique* from 1857 to 1860, he gave Meyerbeer's *Le pardon de Ploërmel*; the success of that work did not rescue him from severe financial troubles and, abandoning opera production, he turned to music journalism in the last decade of his life, becoming a well-known figure in fashionable boulevard society during the Second Empire." Steven Huebner in Grove Music Online.

Gustave-Hippolyte Roger (1815-1879) was a French tenor. "In 1838 he made his *début* as Georges in Halévy's *L'éclair* at the *Opéra-Comique*, where he subsequently created a number of roles written for him by Halévy, Auber and Thomas. His success rested on his considerable intelligence, fine bearing and pure tone. In 1846 he sang *Faust* in the first performance of Berlioz's *La damnation de Faust*, and in 1848 he moved from the *Opéra-Comique* to the *Opéra*, where, in 1849, he created the role of Jean de Leyde in Meyerbeer's *Le prophète*. Although his voice was too light for such parts, he had enormous success and continued to sing a number of leading tenor roles at the *Opéra*. He successfully toured Germany on several occasions. His most celebrated partners were Jenny Lind and Pauline Viardot, and he enjoyed the friendship of Berlioz, Meyerbeer and many literary figures." Hugh Macdonald in Grove Music Online. (23674) 8125

#### 598. PONS, Lily 1898-1976

Three-quarter length role portrait photograph as Rosina in *Il barbiere di Siviglia*. Signed and inscribed "To Frances [?] Sadek sincerely Lily Pons." 128 x 101 mm. From the studio of De Bellis studio in New York. Blank upper margin very slightly defective; traces of former mount to verso.



Lily Pons made her Metropolitan Opera debut in 1931 as Lucia. "She caused a sensation and thereafter remained with the company for 28 seasons. She had success as Gilda, Amina, Marie (*La fille du régiment*), Philine (*Mignon*), Olympia and, above all, *Lakmé*. In 1935 she sang *Rosina* at Covent Garden and *Gilda* and *Lucia* at the Paris Opéra. She sang in South America, San Francisco (where her roles included the *Queen of Shemakha* and *Violetta*), Monte Carlo and Chicago, and made several films. Married to André Kostelanetz from 1938 to 1958, she made her stage farewell at the Metropolitan in 1958 as Lucia. Pons possessed a pure, agile, high coloratura voice, as can be heard on her many recordings." Dennis K. McIntire and Alan Blyth in Grove Music Online. *The De Bellis* studio was active in the 1940s. (23983) \$40



**600. PONS, Lily 1898-1976**

*Three-quarter length photograph signed in full, dated 1939. Ca. 259 x 203. With handstamp of the Metropolitan Musical Bureau, Inc. to verso. Slightly worn and creased. (23917) \$80*



**601. PONS, Lily 1898-1976**

*Full-length photograph of the soprano in fur coat, apparently arriving in New York on the SS Champlain. Signed in full and dated 1935. By the Cosmo Sileo studio, New York. With a slip of thin paper, ca. 46 x 215 mm., laid down diagonally to verso, stamped December 6, 1934, with the following typed statement: "Lily Pons, the Metropolitan's famous coloratura soprano, who arrived yesterday on the SS. 'Champlain' and will open her fall concert tour next Monday at Yale University, New Haven. Miss Pons rejoins the Metropolitan at the end of this month for her fifth consecutive season." Slightly worn; creased at corners, with small pinholes. (23915) \$65*



**599. PONS, Lily 1898-1976**

*Waist-length role portrait photograph as Gilda in Rigoletti. Signed in full. 178 x 130 mm. With printed annotations "Lily Pons Coloratura Soprano Metropolitan Opera Co." and "Victor Records." Some small creases. (23981) \$60*



**602. PONS, Lily 1898-1976**

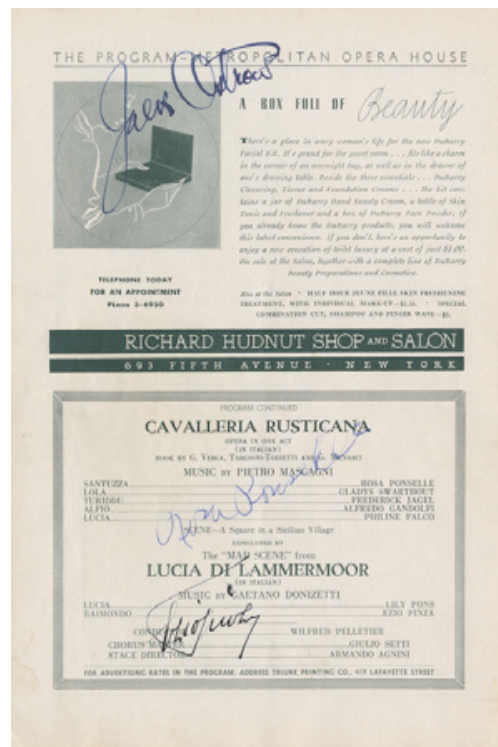
*Lily Pons Souvenir Life Story*. [Ca. 1940]. Quarto. Original publisher's pictorial wrappers printed in colour. 8 pp. Illustrated throughout with reproductions of portrait, role and casual photographs. (24466) \$25



**603. PONSELLE, Rosa 1897-1981**

Full length role portrait photograph of the noted American soprano in formal attire seated on a couch. Signed in full. 176 x 126 mm. Small tear to lower margin; annotation in another hand to verso: "The famous USA opera singer from Baltimore."

American soprano Rosa Ponselle "began to appear in film theatres and vaudeville, often with her elder sister Carmela (a mezzo-soprano who was to sing at the Metropolitan from 1925 to 1935)... In the first Metropolitan *La forza del destino* she made an unprecedented début – the first operatic performance of her life – as Leonora (1918), opposite Caruso and De Luca... Perhaps most celebrated as Norma, she also enjoyed extraordinary successes in *Oberon*, *Ernani*, *Don Carlos*, *La Gioconda*, *Andrea Chénier*, *Guillaume Tell*, *L'amore dei tre re*, *Don Giovanni* (*Donna Anna*), *Cavalleria rusticana*, *La traviata*, *La vestale* and *L'Africaine*... Ponselle's voice is generally regarded as one of the most beautiful of the century. She was universally lauded for opulence of tone, evenness of scale, breadth of range, perfection of technique and communicative warmth. Many of these attributes are convincingly documented on recordings, among them a nervously vital portrayal of Violetta from a complete Metropolitan recording of *La traviata* (1935)." Martin Bernheimer in Grove Music Online. (23984) \$40



**604. PONSELLE, Rosa 1897-1981 and Ezio PINZA 1892-1957**

Signed Metropolitan Opera program for *Pagliacci*, *Cavalleria Rusticana*, and the *Mad Scene* from *Lucia di Lammermoor*, New York, April 14, 1934. Signed by both Ponselle and the noted Italian bass Ezio Pinza. Large octavo. 20 pp. Slightly worn and soiled.



Together with an advertisement in colour for the Columbia Grafonola featuring an idealized portrait in colour of Ponselle as Rezia in Oberon. 355 x 270 mm.

"Pinza was unquestionably the most richly gifted and most accomplished Italian bass of his day, as is demonstrated by his numerous recordings, especially those made for Victor (1927-30), when his voice was in its prime." Desmond Shawe-Taylor in Grove Music Online. (24404) \$50

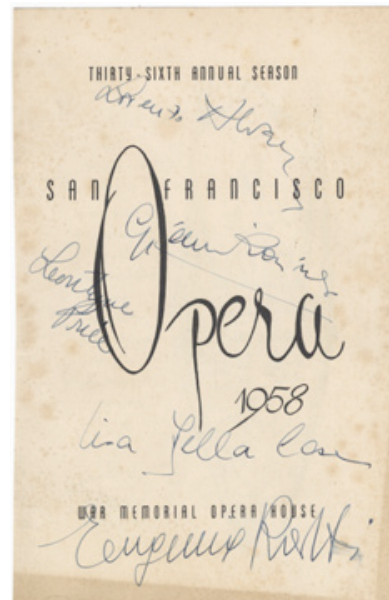


605. PRICE, Leontyne 1927-  
Half-length colour role portrait photograph of the soprano in the title role of Verdi's Aida. Signed in full and inscribed. Ca. 253 x 207 mm. From the studio of Winnie Klotz, Metropolitan Opera, New York. Ca. 253 x 207 mm.

Leontyne Price was one of the first African-Americans to become a leading artist at the Metropolitan Opera. "Though her repertory embraced Poppaea, Handel's Cleopatra, Tatyana, and Mozart and Puccini roles, it was principally in Verdi that she achieved fame as one of the world's foremost sopranos. Her voice was a true lirico-spinto, able to fill Verdi's long phrases with clean, full, dusky tone. Musically she was a subtle interpreter, though her acting did not always evince dramatic involvement. Many recordings, of Mozart, Puccini and, especially, Verdi operas, faithfully document her career." Alan Blyth in Grove Music Online. (23920) \$55



606. PRICE, Leontyne 1927-  
Three-quarter length role portrait photograph of the soprano as Elvira in Verdi's Ernani. Signed in full and inscribed. Ca. 250 x 205 mm. Slightly worn; annotation in pencil to upper margin of verso. (23918) \$35



607. PRICE, Leontyne 1927-  
Signed program for a performance of the San Francisco Opera, San Francisco, War Memorial Opera House, [September 26-27?] 1958. Signed by Price and Italian soprano Eugenia Ratti, Swiss soprano Lisa Della Casa, Hungarian-American bass Lorenzo Alvary, and Italian tenor Gianni [?] Raimondi. Octavo. 2 pp. Foxed; browned at lower margins; annotations in pencil to lower margin of verso. (24476) \$30



608. **[PROGRAMS]**

**Opera, Theatre, and Ballet in Boston**

*A collection of approximately 70 programs and playbills for performances of opera, theatre and music in Boston, Massachusetts, some in colour, the majority dating from the 1870s to the 1930s.*

**Opera**

Academy of Music

- Le Nozze di Figaro with Minnie Hauk and Faust with Campanini, October 18, 21. No year.

Boston Grand Opera Company

- L'Amore dei Tre Re (Montemezzi). Season 1915-1916

Boston Museum

- The Alice Nielson Opera Co. in The Singing Girl. Score by Victor Herbert. April 23-28, 1900

Boston Opera House

- Season 1910-1911. La Boheme with Nielson and Constantino. February 25, 1911
- Season 1912-1913. Lucia di Lammermoor (Donizetti) with Rossi and Tetrizzini. December 21, 1912
- Season 1912-1913. I Gioielli della Madonna (Wolf-Ferrari) with Zenatello. January 25, 1913
- Season 1912-1913. Aida with Weingartner-Marcel and Zenatello. February 22, 1913
- Season 1912-1913. Faust (Gounod) with Zenatello. February 26, 1913.
- Season 1912-1913. le foret Bleue with de Potter. March 8, 1913
- Season 1912-1913. Faust with Martin. March 15, 1913
- Season 1912-1913. The Girl of the Golden West (Puccini) with Melis and Rossi. March 22, 1913
- Season 1912-1913. Martha Il Segreto di Susanna.

March 29, 1913

- Season 1917-1918. La Boheme (Puccini) with Lamont and Melba. February 27, 1918
- Season 1919-1920. The Masked Ball (Verdi) with Bonci and Galeffi. March 13, 1920
- Season 1924-1925. Chicago Civic Opera Company. Aida with Kipnis and Louise with Mary Garden. January 26-27, 1925
- Tristan und Isolde with Althouse and Kipnis, Il Barbiere di Siviglia with Hackett and Baccaloni, Parsifal, La Bohème and Boris Godunoff, February 8-11, n.y.
- S. Hurok Presents Russian Grand Opera Company. Boris Godunoff, Pique Dame, The Demon, La Juive, The Snow Maiden, The Tsar's Bride, Boris Godunoff, Eugen Onegin, n.y. [?1922]

Boston Theatre

- Marriage of Figaro with Parepa Rosa. January 26, 1870

Castle Square Theatre

- Il Trovatore. The Stock Opera Company, January 27, 1908

Concord Lyceum

- Fifty-Ninth Season, 1887-'88. Course of Lectures and Entertainments including Opera Night with the Charles R. Adams Opera Company of Boston in Lucia, October 15, 1887

Hollis St. Theatre

- Pepita... An Original Comic Opera in Three Acts. Written by Alfred Thompson. Music by Edward Solomon. Produced under the personal direction of the author and composer. May 24, 1886

Majestic

- San Carlo Grand Opera Company. La Gioconda with Jane Noria and Rosa Olitzka; Rigoletto with Alice Nielson and Victor Maurel; Faust with Jane Noria and Carlo Dani. December, 1907

Unidentified

- Orpheus and Eurydice with Hastreiter and Juch. April 9, 1886

**Music**

Boston Symphony Orchestra

- Fourteenth Rehearsal and Concert. Season 1913-1914
- Eighteenth Rehearsal and Concert. Season 1913-1914
- Twenty-second Rehearsal and Concert. Season 1913-1914
- Fifty-Ninth Season, 1939-1940

#### Boston Theatre

- Grand Miscellaneous Sacred Concert. With Hauk, Nordica, Lablache, etc. January 10, n.d.
- Handel and Haydn Society
- Boston Symphony Hall Season 1901-1902
- Handel and Haydn Society Centenary Festival. April 11-15, 1915. Verdi Requiem; Morven and the Grail; Artists' Night; Mendelssohn's Elijah
- Handel's Messiah



#### Boston University Celebrity Series

- Irmgard Seefried. November 14, 1962
- Joan Sutherland, soprano; Richard Bonyng, conductor. February 23, 1963 (2 copies)
- Marilyn Horne. November 21, 1965
- Montsetrat Caballé. February 12, 1967
- Beverly Sills. October 30, 1970
- Janet Baker, mezzo-soprano. January 24, 1977
- Maria Callas, soprano; Giuseppe di Stefano, tenor. February 27, 1974
- Luciano Pavarotti. October 24, 1976

#### Eliot House Music Society

- Richard Conrad, tenor. November 8, 1963

#### Isabella Stewart Gardner Museum

- Eugene Green, baritone; Frank Mittler, piano. Cancelled. Malcolm Smith, bass; George Possell, piano. February 3, 1963
- James Levine, piano. April 14, 1963
- Marcia Baldwin, mezzo-soprano; Edwin Stahl, piano. January 5, 1964
- Robert Gartside, tenor; Keith Humble, piano. October 11, 1964

#### The New England Conservatory

- A Program of Songs and Arias with Richard Conrad. March 9, 1966

#### Sanders Theatre

- Gerard Souzay, baritone, November 20, 1962

#### Symphony Hall

- Mme. Nordica. January 5, 1907
- Geraldine Farrar. January 27, 1908
- Johanna Gadski. January 31, 1908
- Emma Calvé. February 22, 1908
- Nelson Eddy, baritone. April 10, 1939
- Ezio Pinza, basso. February 9, 1947



#### Theatre

##### Boston Theatre

- Faust with Christine Nilsson. Strakosch Grand Italian Opera. The Ray. February 7, 1874
- Lohengrin with Eugenie Pappenheim and Werrenrath. The Ray. October 27, 1877
- Lohengrin with Campanini. The Ray. January 7, 1882
- I Puritani with Vicini. The Ray. January 7, 1885
- Linda di Chamouni. The Ray. January 9, 1885
- La Dame Aux Camelias with Sarah Bernhardt. June 9, 1906

##### Colonial Theatre

- Hi Ya, Gentlemen A New Musical Comedy with Max Baer. December 2, n.y.
- Junior Miss. Staged by Moss Hart
- The Late George Apley An American Comedy. With Leo G. Carroll. December 25, n.y.

##### Plymouth Theatre

- George Washington Slept Here. A New Comedy by George S. Kaufman & Moss Hart. September 26th, n.y.
- Guest in the House. With Nancy Kelly. October 19, n.y.
- The Hard Way A Rollicking New Comedy. December 26, n.y.



#### Schubert Theatre

- Queenie Smith in *The Street Singer* A Musiocal Comedy of Americans Abroad. December 8, 1930
- *The Merry Widow* with Patrice Munsel. December 7, 1964
- *Bloomer Girl*. Music by Harold Arlen. With Nanette Fabray. Dances by Agnes de Mille. May 6, n.y. (2 copies)
- *Child of the Morning*. A New Play by Clare Booth. November 19, n.y.

#### University of Massachusetts

- *A Little Night Music*, Leontyne Price, Count Basie, Gary Graffman. September-October 1976

#### Ye Wilbur Theatre

- *Bye Bye Bonnie* with Frances White and Fritz Scheff. September 5, 1927 (24365) \$175



#### 609. [PROGRAMS]

##### Regional American theatres - 20th century

*A collection of approximately 110 original programs for performances in various regional theatres in America including venues in Atlanta, Boston, Chicago, Colorado, Denver, Detroit, New York, Providence, San Francisco, and Washington dating from the 1890s to the 1930s. The collection includes programs for musical works by Irving Berlin, George Gershwin, Victor Herbert, Richard Rodgers, Kurt Weill and others and a number of theatrical works including *A Raisin in the Sun* with Ossie Davis and Ruby Dee.*

##### Atlanta, Georgia

- Atlanta Conservatory, Fox Theatre. March 19, 1936. Grace Moore
- Atlanta Conservatory, Fox Theatre. October 14, 1937. Rosa Ponselle
- City Auditorium. October 3, 1938. Lily Pons
- City Auditorium. January 27, 1939. Josef Hofmann



##### Boston, Massachusetts

- Boston Theatre. October 23, 1899. *The Sorrows of Satan*
- Colonial Theatre. April 1, 1901. *Ben-Hur* (music by Edgar Stillman Kelley)
- Colonial Theatre. October 24, 1904. *The Two Roses*
- Colonial Theatre. *The Philadelphia Story* with Katharine Hepburn, Van Heflin and Joseph Cotten
- Hollis St. Theatre. 1818-19. *The Off Chance* with Ethel Barrymore
- Sam S. Schubert Theatre. December 24, 1917. Peter Ibbetson with John Barrymore
- Schubert Wilbur Theatre. May 191 1930. *Broken Dishes*

##### Chicago, Illinois

- Grand Opera House. 1905. *It Happened in Nordland* (music by Victor Herbert)
- Grand Opera House. 1903. *Babes in Toyland* (music by Victor Herbert)
- Lexington Theatre. Grand Opera Season 1917-18. *Faust* with Muratore and Melba
- Lyric Opera. 1990, 1991 and 1998 Nuveen Radio Broadcast Guides
- McVicker's Theatre. 1891. *The Rivals*
- Ravinia. 1929 Season. *The Chicago Symphony*, Ruth Page
- Ravinia. 1930 Season
- Ravinia. July 29, 1931. *Manon* with Bori. Excerpt

##### Central City, Colorado

- Central City Opera. *Looking Back Over Sixty years* 1932-1992
- Central City Opera. 1932-1997
- Central City Opera. 1932-2003

##### Denver, Colorado

- The Central City Opera House. 1934. *Otello*

##### Detroit, Michigan

- Cass Theatre. *The Playgoer* Vol. 1, Nov. 14, 1926, No. 11. *The Vagabond King* (music by Rudolf Friml)

**Des Moines, Iowa**

Civic Music Association. November 6, 1976. Elly Ameling  
Drake University. September 11, 1993. Sherrill Milnes and Jon Spong

**El Paso, Texas**

Liberty Hall. April 6, 1953. Lily Pons

**Hartford, Connecticut**

Horace Bushnell Memorial Hall. November 18, 1934.  
Metropolitan Quartet with Grace Moore, Rose Bampton, Edward Johnson and Richard Bonelli

**Houston, Texas**

Houston Grand Opera. Spring 2001. Don Carlo and Florencia en el Amazonas

**Lake George, New York**

Lake George Opera Festival. July, 1985. Romeo and Juliet

**Miami, Florida**

Greater Miami Opera 46th Season. Porgy and Bess, La Traviata, Shirley Verrett, Salome, Hamlet, and Aida (2 copies)

Greater Miami Opera. Shirley Verrett with Willie Anthony Waters conducting. January 16, 1987  
Joan Sutherland and Richard Bonyng, A Gala 25th Anniversary Concert. February 5, 1987

**Manchester, New Hampshire**

New Hampshire Music Festival. October 5-7, 1903.  
Great Solo Artists

**New Haven, Connecticut**

New-Haven Opera House. March 4 [ca. 1890]. Emma Abbott in Lucia di Lammermoor

**New Orleans, Louisiana**

New Orleans Opera Association. 1993-1994 Season.  
Lucia di Lammermoor, Falstaff, Roméo et Julliette, Tannh

**New York, New York**

Strakosch Italian Opera Company. April 15 [ca. 1890].  
Aida with Torriani and Lohengrin with Nilsson  
Belasco Theatre. January 6, 1930. It's a Wise Child  
Belasco Theatre. 1958-59. A Raisin in the Sun with Claudia McNeil, Ossie Davis and Ruby Dee  
Brooklyn Academy of Music. 1914-15. Lohengrin with Galski  
Brooklyn Academy of Music. 1919-20  
Candler Theatre. June 19, 1916. Justice by John Galsworthy  
Charles Dillingham's Globe Theatre. Ca. 1906

Ethel Barrymore Theatre. April 14, 1941. Pal Joey with Gene Kelly (music by Richard Rodgers, lyrics by Lorenz Hart, dances directed by Robert Hilton, scenery and lighting by Jo Mielziner)

Forty-Sixty Street Theatre. March 6, 1939.  
Knickerbocker Holiday with Walter Huston (music by Kurt Weill, book and lyrics by Maxwell Anderson, designed by Jo Mielziner)

Helen Hayes Theatre. Mary, Mary

Imperial Theatre. March 28 1927. Oh, Kay! (music by George Gershwin, lyrics by Ira Gershwin)

Lyceum Theatre. August 1980. Morning's at Seven  
Manhattan Opera House. Season of Grand Opera 1907-1908 under the direction of Mr. Oscar Hammerstein. The season included Verdi's Un Ballo in Maschera, Offenbach's The Tales of Hoffmann, Charpentier's Louise, Mascagni's Cavalleria Tusticana, and Leoncavallo's I Pagliacci.

Maxine Elliott's Theatre. January 8, 1923. Rain

McCaul Opera Comique Company. May 18, 1885.  
The Black Hussar [by Carl Millöcker]... English adaptation by Sydney Rosenfeld.

New Amsterdam Theatre. July 17, 1922. Ziegfeld Follies (music by Victor Herbert et al)

New Amsterdam Theatre. October 10, 1927. Ziegfeld Folies with Eddie Cantor (music and lyrics by Irving Berlin)

New Amsterdam Theatre. April 23, 1928 and May 28, 1928. Rosalie (music by George Bershwin and Sigmund Romberg, lyrics by P.G. Wodehouse and Ira Gershwin)

The Plymouth Theatre. December 22, 1919. The Jest with John Barrymore

The Plymouth Theatre. Elmer the Great

St. James Theatre. May 3, 1937. King Richard II

San Carlo Grand Opera Company, Fortuno Gallo, Director. January 29, 1934. La Boheme (Saroya), Madame Butterfly (Koyke), Martha (Quartin), Aida (Saroya) and Carmen (Bourskaya)

Teller's Broadway Theatre. 1906

Times Square Theatre. 1930. Strike up the Band (music by George Gershwin, with lyrics by Ira Gershwin)

Winter Garden. 3 Great Musical Successes... Alone at Last, The Blue Paradise and A World of Pleasure

**Philadelphia, Pennsylvania**

Academy of Music... Max Strakosch, Director. January 8, 1878. Marie Roze in La Favorita

Lyric & Adelphi Theatres. March-April 1941. De Wolf Hopper with The Gilbert and Sullivan Opera Co. The Mikado, Iolanthe, The Pirates of Penzance, etc.

West End Hotel. January 9 [ca. 1890]. Clara Louise Kellogg in Mignon and Marie Roze in Faust



**Pittsburgh, Pennsylvania**

Opera House. April 4, 1879. Aida and Trovatore with Kellogg

**Portland, Maine**

B.F. Keith Theatre. January 25, 1912. Boston Opera Company, Lucia di Lammermoor

**Providence, Rhode Island**

Providence Opera House. A Mix Up and The Only Girl (music by Victor Herbert)

**Rochester, New York**

Auditorium Theatre. Hello, Dolly! With Carol Channing (music and lyrics by Jerry Herman)

**San Francisco, California**

Her Majesty's Opera Co. under the direction of Col. J.H. Mapleson. La Sonnambula with Etelka Gerster. March 24, 1884

San Francisco Opera Association, War Memorial Opera House 17th Season. Fidelio with Melchior, Flagstad and Kipnis, Leinsdorf conducting; Il Trovatore with Rethberg and Martinelli, Papi conducting. October 13, November 4, 1939

War Memorial Opera House. October 13, November 4, 1939. Fidelio with Melchior and Flagstad, Il Trovatore with Rethberg

Ariadne auf Naxos with Rysanek, Steinberg conducting; The Carmelites with Kirstein and Price, Leinsdorf conducting; 1957. Lucia di Lammermoor with Gencer, Molinari-Pradelli conducting; Madama Butterfly with Albanese, Kritz conducting; A Masked Ball with Peerce and Merrill, Steinberg conducting; Der Rosenkavalier with Schwarzkopf, Leinsdorf conducting ; Turandot with Rysanek, Molinari-Pradelli conducting

1957. Illustrated souvenir booklet celebrating the Opera's 35th anniversary

War Memorial Opera House. September-October, 1957. Lucia di Lammermoor with Gencer, A Masked Ball with Peerce and Merrill, Der Rosenkavalier with

Schwarzkopf, Aida, La Traviata, Ariadne auf Naxos, Madama Butterfly, Macbeth, The Carmelites, and Turandot

The San Francisco Opera / a picture book. 1962. Profusely illustrated

1999. Ring Festival. Die Walküre, Götterdämmerung

A San Francisco Opera Album. Profusely illustrated

San Francisco Opera Magazine. Ring Festival 1999: Die Walküre, Gotterdämmerung

2000-2001 Season. The Ballad of Baby Doe

**Seattle, Washington**

Seattle Opera. Parsifal. August 2003

**St. Louis, Missouri**

Brewer Field House, University of Missouri. May 9 and 10, 1951. Ferruccio Tagliavini

Brewer Field House, University of Missouri. March 13, 1952. Blanche Thebom

Music Hall. February 27, 1892. Adelina Patti

Opera Theatre of St. Louis. 2006

**Santa Fe, New Mexico**

Santa Fe Opera

Season programs for 1993, 1996-97, 2000-01, 2003-04, 2006-12

**Saratoga, New York**

New York City Ballet. 1988

**Springfield, Massachusetts**

Gilmore's Court Square. October 20-21, 1905. Henry W. Savage English Grand Opera Co. Joseph Sheehan

**Stanford, California**

Stanford University, Memorial Hall. December 4, 1960. Rita Streich

**Washington, D.C.**

Constitution Hall. December 11, 1954. Anna Russel

Constitution Hall. February 12, 1955. Yma Sumac

Constitution Hall. March 20, 1955. Marian Anderson (upper right corner cut away)

Constitution Hall. May 25, 1955. Gigli

B.F. Keith's Theatre. August 31, 19245. The Cansinos, etc.

The John F. Kennedy Center for the Performing Arts. May 1974. Robert Hale in The Marriage of Figaro

Lafayette Square Opera House. 1898-99. Vol. 5, No. 21, Feb. 13, '99. John Drew in The Liars

National Theatre. December 11 [ca. 1930]. Ladies of the Evening and Mrs. Patridge Presents (Bates)

Original printed, decorative or illustrative wrappers, some in colour. Some signs of wear but in very good condition overall. (24221) \$300





## 610. [PROGRAMS]

### Opera and Theatre - International - 20th Century

*A collection of approximately 30 programs and playbills for performances of opera, theatre and music at venues in Austria, Canada, England, France, Germany, and Italy.*

#### Austria

- Salzburger Festspiele 1950. Zauberflöte
- Salzburger Festspiele 1955. Zweite Serenade; Zweites Solistenkonzert
- Internationale Stiftung Mozarteum Mozartfestwoche January 21-30, 1956
- Salzburg Festival. Preview 1999

#### Canada

- Opera Canada. Vol. VI, no. 4. December 1965

#### England

##### London

- Apollo Theatre. Tiger at the Gates. With Michael Redgrave
- Grandall's Tivoli Theatre. Promenade Concert. Arthur Flagel, organ; Sybil Sanderson Fagan, etc.
- The Olivier Festival Plays. Vivien Leigh as Cleopatra and Laurence Olivier as Antony
- Palace Theatre. Much Ado about Nothing
- Royal Albert Hall. Two grand opera galas. 26th and 27th April 2000
- Royal Opera Covent Garden. Romeo et Juliette (Gounod) with Melba and Alvarez. Newspaper excerpt. 1895
- Royal Opera House. The First Performance of a New Production of Lohengrin... 8th April, 1963
- Royal Opera House. Kirov Opera & Ballet Season. 12 June - 15 July 2000

#### France

##### Paris

- Opera de Paris Bastille. Orchestre National de l'Opera de Paris Hommage a Olivier Messiaen. October 22-23
- Opera de Paris Bastille. Season operas and casts with photographs. 1991
- Orchestre des Concerts Lamoureux. 1990-1991 season
- Salle Wilfrid-Pelletier. Harry Belafonte. June 9, 1974
- Théâtre National de l'Opéra. June 30, July 30, 1951. Jeanne d'Arc
- Théâtre National de l'Opéra. Obéron. 1955
- Théâtre National de l'Opéra Saison 1962-1963

#### Germany

##### Munich

- Théâtre du Prince-Régent. Festival de Richard Wagner... Festival de Mozart. 1906

#### Italy

##### Florence

- Teatro Comunale. Boris Godunov. October 1987
- Teatro Comunale. Stagione Lirica. 1987/88

##### Milan

- Teatro alla Scala. Stagione Lirica 1969/1970. Prokofiev's L'Angelo di Fuoco
- Teatro alla Scala. Un Ballo in Maschera. March 14, 1987

##### Rome

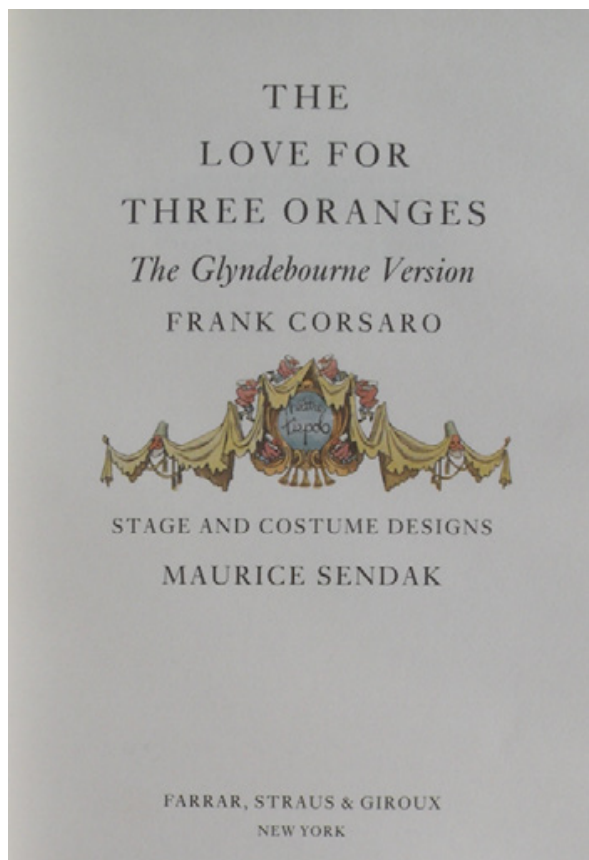
- Teatro dell' Opera. Stagione Lirica Estiva 1951. Terme di Caracalla. La Traviata. With announcement of season's productions
- Teatro dell' Opera... Stagione Lirica Estiva 1955. Lucia di Lammermoor

##### Venice

- Teatro La Fenice. La Traviata with Huguet. April 30, 1901

##### Verona

- Arena di Verona. Otello, Carmen, Aida, Romeo e Giulietta. 20 July - 15 August 1955
- Arena di Verona. Romeo e Giulietta with Perugini and Verdy. August 8, 1955 (24361) \$85



611. [PROKOFIEV, Sergei 1891-1953]

**Corsaro, Frank 1924-**

*The Love for Three Oranges The Glyndebourne Version... Stage and Costume Designs Maurice Sendak.* New York: Farrar, Straus & Giroux, 1984. Large octavo. Full beige cloth with pictorial illustration in red to upper. Publisher's endpapers with storyboards by Maurice Sendak. 1f. (half-title), 1f. (title), [i] (table of contents), [ii] (named cast list), [8-127] pp. With numerous illustrations in colour by Maurice Sendak throughout, some full-page, many of which are reproduced in their original size from the 1982 Glyndebourne production of Prokofiev's opera, *The Love for Three Oranges*. Minimal wear, some soiling, foxing to edges. First American Edition.

*This book consists of conversations between American opera director Frank Corsaro (b. 1924) and American writer-illustrator Maurice Sendak (1928-2012) concerning the sets and costumes for, as well as the interpretation or, the 1982 Glydebourne version of The Love for Three Oranges. (23113) \$20*



612. **PROTTI, Aldo 1920-1995**

*Three-quarter length role portrait photograph of the noted baritone. Signed in full and inscribed. Ca. 138 x 89 mm. From the Fayer studio in Vienna. Ca. 138 x 89 mm.*

*Aldo Protti "studied in Parma and made his début as Figaro in Il barbiere di Siviglia in 1948. At La Scala he first appeared in Aida in 1950, then in Rigoletto in 1954; he continued to sing at the house for many years. Described by Giorgio Gualerzi in 1972 as 'one of the most reliable baritones in the business' (Opera,*

*xxiii, 1972, p.744), he sang the standard Italian repertory in most of the major European houses (though not at Covent Garden) and in the USA, making his Metropolitan début at the age of 65 as Rigoletto. His many recordings, made in the 1950s and 60s, show a sturdy, serviceable voice and an authoritative manner."* J.B. Steane in Grove Music Online. (24057) \$25



**A Collection of 14 Important Autograph Letters  
from Puccini  
to his  
“Last Love and the Only Consolation in My Life,”  
Rose Ader**

**613. PUCCINI, Giacomo 1858-1924**

*A collection of 14 important autograph letters to the German soprano Rose Ader, Puccini's "last love and the only consolation in my life." Written between May 20, 1921 and September 11, 1924, the letters chart the progress of both the couple's love affair and Puccini's final opera, Turandot, which he never completed. Puccini died on November 29, 1924, less than three months after the final letter in this collection was written. With much revealing commentary regarding both the composer's personal and musical activities and offering new insight into his relationship with Ms. Ader.*



#### Letter 1

2 pp. Octavo. Dated Torre del Lago, May 20, [19]21, 11:00 p.m. On stationery with "Torre del Lago Toscana" embossed at head. Incomplete. With autograph envelope postmarked Torre de Lago, May 21, 1921 with Ader's name and Hamburg address. Puccini laments his inability to be near Ader; he cannot go to her without causing a great scandal. He works all day. Only his thoughts of her give him comfort; he kisses her portrait and writes music – presumably his opera, Turandot. *"This Turandot is so difficult! Liù is coming along well - it is for you that I am writing it (as I have already told you)..."*

#### Letter 2

2 pp. Octavo. Dated Torre de Lago, Sunday, May 22, [19]21, midnight. On stationery with "Torre del Lago Toscana" embossed at head. Puccini speaks of seeing Ader in nearby Viareggio, then Milan, but absolutely cannot leave. She should never doubt that, if he could, he would "fly" to her. He tells her not to grieve for him. He is not badly off in his own home, but does not have the freedom he would like. He will write to her if he finds that he must go to Berlin in the autumn. Puccini goes on to discuss several of his compositions: his operatic trilogy, *Il Trittico*; *La Bohème*; and *Turandot*, upon which he is still hard at work. *"I received a telegram from Leipzig, where Il Trittico has had great success. [Otto] Lohse conducted Tabarro (Mantel) and Schicchi. Fine director... I am working a lot on Turandot. I read that Busoni's [Turandot] was given in Berlin. I am very pleased with my work. It is you, and my love for you, that encourages me to do well. We hope!... I wish you good luck for [your performance as] Mimi on the 30th. You will be delicious!"*

#### Letter 3

2 pp. Octavo. Dated Torre del Lago, June 6, [19]21. On stationery with "Torre del Lago Toscana" embossed at head. With autograph envelope postmarked Torre del Lago, June 7, [19]21 with Ader's name and Hamburg address. Puccini has not heard from Ader in two days, but that may be because of a postal strike. He misses her letters; his day is wasted if he does not hear from her. He keeps her photographs in a book between other books near his work table so he can look at them whenever he wants. He especially likes the picture of her as Mimi, and another large one with a veil, which he has cut down to a smaller size. He kisses them many times. He complains of how difficult *Turandot* is. The previous day was bad, and he couldn't do anything good. Today, things are going better. So is his life, with high and low moments, even with regard to his health. Perhaps he is working too

hard; he hardly ever moves, unless it is in an automobile. He concludes with love. *"I love you! I kiss your beautiful and savory mouth!"*

#### Letter 4

4 pp. of a bifolium. Octavo. Dated Munich, [ca. August 21, 1921], Midnight. On stationery with the name, Munich address, and emblem of the Regina-Palast-Hotel embossed at head. With several annotations and corrections in Puccini's hand. With autograph envelope postmarked Munich, August 2[1?], [19]21 and Hamburg, August 22, [19]21 with Ader's name and Hamburg address. Puccini has just telegraphed Ader; he thinks it best not to write, because the letter might be opened and cause trouble in the future. He has had a tiresome day: tea at the home of the painter [Gerolamo] Cairati, his friend from Milan, and dinner at the usual Odeon Bar with [Riccardo] Sch[nabl] and Mrs. Frigierio, [?]his mother, and her husband, all from Milan. Now he is going to bed. He longs for her. She will be very busy now, preparing to go to Viareggio. He was wrong to tell her not to write, but now it is too late. He received her two telegrams that evening, and he will telegraph her again the following day, requesting an answer, so that he will have news of her each day. The following night he will see Braunfels' opera, *Die Vögel*, which Walter had told him was very interesting. He expresses his love. *"This evening I dined at the usual restaurant, the Odeon Bar... Sch[nabl] spoke a lot about Art ["Kunst"]! I was very bored. The usual violinist played Angelica, Bohème, Butterfly. Now I'm going to bed with Adalina, who is not a woman, but another thing that you know. I think and will think about you, about your beauty, your eyes, your mouth, your hair, your hands, so many of your things so beautiful and dear that I would like to have here close to me!... [In broken German:] Goodbye my pretty Rose, my life, my treasure, I love you with my heart! [In Italian:] Don't laugh!..."*

#### Letter 5

2 pp. Octavo. Dated Torre del Lago, September 22, 1921. On stationery with "Torre del Lago Toscana" embossed at head. That morning Puccini felt badly seeing Ader so discouraged and sad. He does not know what to do to make her happy, and grieves over it. She knew his circumstances; he told her everything about himself and hid nothing. He wishes he could surround her with so much care and attention, and give her everything himself, but it is impossible. He leaves her free to decide – not to worry if he suffers. He will suffer whatever sorrow there is for her. He cannot stand knowing her discontented, and does not want her to live a life that she cannot stand. *"My life is shattered without you. I already hold you in my heart. You are*

*my last love and the only consolation in my life. But to see you so dissatisfied and sad grieves me and I can sacrifice myself to let you go. But even when [you are] far away, I will not cease to love you – and until death... I adore you and will always adore you, that is certain. Farewell, I kiss your sweetest mouth."*

#### Letter 6

2 pp. Quarto. Dated Mercaldi, October 19, 1921. Puccini has received two letters from Ader. They were well written, and he understood everything. He had telegraphed her that he was leaving the following day, but instead he will leave on Friday. He hopes to find her letters at the Teatro Comunale. Schnabl has written from Vienna, and will come to Bologna. Puccini himself is very sad because he will not be alone in Bologna. They will go to Rome and then afterwards he will come to Milan in order not to move again. He thinks that his wife is trying to prevent him from being with her. He is going to try to have [Giuseppe] Adami help him see her. He understands that her studies with Bettinelli are going well. He concludes with many loving remarks. "... *I curse my life, because it is my Rose I would like near!...You are my poetry, and I adore you, and I would like to see you always and kiss your mouth, so beautiful, fresh, adorable! And instead I am so far away! But there will come a time, I hope, when I can be happy with you? The Mrs. ["Frau"] has never mentioned you, but I know she thinks a lot about this love of mine. I have not been bothered, but I feel that The Mrs. thinks about it, and is going to Bologna so that I don't go with you. It is a little hidden battle. But my Muckili is in my heart and no one can take her away!...* "

#### Letter 7

2 pp. Quarto. Dated Milan, February 1[?], [19]22. On stationery with Verdi's Milan address embossed at head. With original autograph envelope postmarked Milan, February 2, 1922 with Ader's name and St. Moritz (Switzerland) address. Puccini reports that, after a thousand difficulties, Il Trittico has been produced. On the first night, the public was a little cold, but was better on the second. The audience at La Scala is terrible. In Rome he has also had great success with Gilda. He asks why he has not heard any news from her. He was unable to write because he was not well and then he spent the whole day at La Scala. He is a little tired and would like to be in Viareggio where there is sun and quiet. He is sad, and misses her very much. He expresses his love. "... *My soul is full of sadness because of you – not through your fault, my poor, sweet one, but because I don't have you and cannot have you as I would like – always with me, or*

*at least nearby, in order to tell you everything in my soul and to find in you that consolation that I need so much! But the world and destiny are against me... "*

#### Letter 8

2 pp. Small quarto. Dated Milan, February 4, [19]22. On note card with "Ente Autonomo del Teatro alla Scala" printed at head. With original autograph envelope postmarked Milan, February 4, 1922 with Ader's name and St. Moritz address. Puccini has telegraphed both Hamburg and St. Moritz, but has heard nothing from Ader in several days. He is perplexed. He plans to go to Viareggio towards the fourteenth or fifteenth of the month because he does not feel well in Milan. On the twenty-first he must be in Rome for eight days. [Riccardo] Redaelli found her a very clean pension, which, however, did not have any room. He will have something for her when she arrives. Il Trittico went well at La Scala, Suor Angelica not so well with a soprano from Bologna. He sends kisses. "... *Where have you been? O mysterious woman! And what have you done in Berlin? Whom have you seen?... It would be better if you came towards the thirteenth or fourteenth – then [we can be] together [in] Rome, Muckili. Think about it. I want to see you very much, but I am a little perplexed because[?] you [are] mysterious!...* "

#### Letter 9

2 pp. Quarto. Dated Viareggio, Lunedì [February 1922?]. On stationery with "Viareggio Via Buonarroti" embossed at head. Puccini has just received Ader's two letters. He asks her whether she has seen Ortlieb and whether he mentioned Puccini. He sent telegraphs to Maestro Paolantonio and to Valcarengi. Hoping to feel better, he took a purge that morning, but feels immensely sad instead. On Saturday his wife, Elvira, and his son, Tonio, will arrive, so Ader should write to Viareggio, post restante. It annoys him that they are coming. He would have wished to have seen her without them there, but patience, always patience. She is in the middle of the festivities and the automobile races. His is mailing this letter registered. He reports that Redaelli has left for Milan. The weather is as gloomy as his own spirits. He laments life without her. He sends kisses. "*I don't know what to tell you today! I am not well and I no longer have faith in myself, nor hope in anything. I feel that I am losing you. Life without you is very sad for me. It is as though everything were finished. It would have been better if I had never known you – yes, better for you and for me. But you are young and will have a good life, whereas for me, it will be the opposite... My sky is full of dark clouds! Even Turandot gives me no comfort!...* "

#### Letter 10

2 pp. Quarto. Dated Viareggio, July 10, [19]22. On stationery with "Viareggio Via Buonarroti" embossed at head. With original autograph envelope postmarked Viareggio, July 10, [19]22 with Ader's name and Salzburg address. Puccini has seen [Giulio] Gatti-Casazza, whom Ader met in Vienna, and was unable to obtain anything for her. Gatti-Casazza has no openings for lyric singers, and there much competition among Americans. He very much wishes he could have been of service to her. He has received her letter, and read of her success in Budapest. He was very happy for her. He asks if she no longer goes to the Seeligmans, and for news about an Italian baron (probably Ader's future husband), whom she should not trust. He does not work because he does not feel like it. He has received the third act (presumably of Turandot), but it is still not good. Adami will come soon, and they will correct it. He begs Ader to write to him. She may send her letters to his house, because no one will read them. "... *And what news is there of the Italian baron? I would not put too much trust in a man from the South. Be careful!... I think a lot about beautiful times gone by! My Muckili is so far away and life is difficult for us! Then, the usual word: I am old! Truly I am. There are many people here, but they all mean nothing to me. Winter is better. I often see [Angiolino?] Magrini and a few others – no women...*"

#### Letter 11

2 pp. Quarto. Dated July 23, [19]22. On stationery with "Viareggio Via Buonarroti" embossed at head. With original autograph envelope postmarked Viareggio, July 24, [19]22 with Ader's name and Salzburg address. Minor tearing, soiling, and wear; annotations in pencil to upper panel. Puccini has just gotten out of bed; he has been sick with a fever for several days, and feels very weak. He has received all of Ader's letters. If he feels better, he, his son, and Magrini will drive to the Dolomites, then to Munich, and perhaps to Holland. If he is well enough to make the trip, it would be toward the fifteenth or twentieth of August. He has not worked any more on Turandot. He tells Ader that if she wants to be a coloratura, she must have courage. He congratulates her because he knows she has the tenacity and desire to become one. He begs her for news. In a postscript he adds that he has sent her a copy of Madame Butterfly in Italian. "... *I have not worked on Turandot any more. I don't feel like it; I don't feel like doing anything. I think that my life is no longer what it was. I am a little sad and also resigned to my destiny. I have a dry heart. I think, though, about all our matters with pleasure and even with nostalgia. If you had been near me I would have had some consolation. But your future with me would have been dangerous...*"

#### Letter 12

2 pp. Quarto. Dated Catigliano, August 9, [19]22. On stationery with "Viareggio Via Buonarroti" embossed at head. With original autograph envelope postmarked Catigliano, August 9, [19]22 with Ader's name and Westerland address. Annotations in German in black ink ("Miramar House unknown"). Puccini is staying with Magrini. It was too hot in Viareggio, and there were too many people there. He will, however, return to Viareggio the next day to prepare for his automobile trip. They will probably leave around the fifteenth, and will go to the Dolomites, then to Oberammergau, Munich, and the Black Forest. They propose to arrive in Holland. He is much better since his illness; the last few days in the mountains have done him good. Madame Veysi wrote him a very kind letter from Berlin. He may be in Munich on August twenty-second, but he does not think they will stay at the Regina because it is too expensive. There are four Magrini people accompanying him on the voyage. He asks for news from her, and sends greetings to Dr. and Mrs. Tony[?]. Puccini also mentions Turandot (which remains unfinished), Manon Lescaut, and Suor Angelica; as well as a disagreement with the publisher Giulio Ricordi regarding a foxtrot (based upon the humming chorus from Madame Butterfly) which had been illegally published by Ricordi's New York branch. "... *I always think of my dear and sweet Muckilina with nostalgia... Gilda [Dalla Rizza] wrote me from Buenos Aires that she sang Suor Angelica. Toscanini will give Manon at La Scala this winter. In a few days, I will sign the contract with Ricordi for Turandot, and I think we will reach an agreement on the subject of the Butterfly foxtrot... And what news of yourself? The Baron?... How sweet was Muckilina's mouth! With whom are you in Westerland? With the Seeligmans?...*"

#### Letter 13

2 pp. of a bifolium. Octavo. Dated Vienna, May 19, [19]23. On stationery with the name and emblem of the Hotel Bristol in Vienna printed at head. Manon has been postponed until September, and so Puccini has made his trip for nothing. In three or four days he will return to Viareggio. He thanks her for her letter. He also mentions Turandot, which he still has not completed, and the Austrian composer Erich Korngold. He sends his affectionate greetings. "... *To see your handwriting again gave me joy and made me very melancholy[?]. I hope that you are happy. I am returning to my little house in Viareggio to complete the eternal Turandot. I finally have the third act, which is very beautiful. I have seen Maestro Korngold many times, who is a good and fine person. We have even spoken about you...*"



#### Letter 14

2 pp. Ca. 89 x 138 mm. [Dated Viareggio, September 11, 1924]. On a notecard with Puccini's name printed at head. With original autograph envelope postmarked Viareggio and Forte dei Marmi, September 11, [19]24 with Ader's married name ("Gentilissima Signora Baronessa Rosa Trigona") and address. Puccini asks Ader, now married, to forgive him for having shown no signs of life. He complains of a sore throat – surely a symptom of the throat cancer that precipitated his death less than three months later. The upcoming première of Turandot impels him to work. He sends affectionate greetings to Ader and her husband, Baron Trigona. "... I have not been well, and at present my sore throat is bothering me. I must set to work assiduously because in April I will give Turandot at La Scala, and I must finish the opera! I hope that my health improves..."

All in Italian (with translations) except for letter no. 4 which is in both Italian and German. All in black or blue ink except for letter no. 2, which is in pencil. Signed variously "Giacomo," "G.P." "G. Puccini," "Muckilissimo," etc., and addressed variously "My good Rose," "My dear Rose," "To my sweet Rose," "My Rose," "My Muckili," etc. With minor defects including occasional wear, soiling, foxing, browning, small tears, etc. In very good condition overall.

Rose Ader (1890-1955) made her début at the Hamburg Opera in 1915. She sang at opera houses in Germany, Austria, France, the Netherlands, and Italy, including the Vienna Staatsoper and the La Scala. In 1921 she sang the title role in the German première of Puccini's *Suor Angelica* in Hamburg, and in *La Bohème* at the Teatro Costanzi in Rome in 1922. Her repertory included both coloratura and lyric roles. Following her marriage to an Italian baron, she sang under the name Ader-de Trigona. Ader's Jewish heritage forced her to emigrate to Austria in 1933, and then to Italy. In 1949, she settled in Buenos Aires, where she spent her final years as a pedagogue.

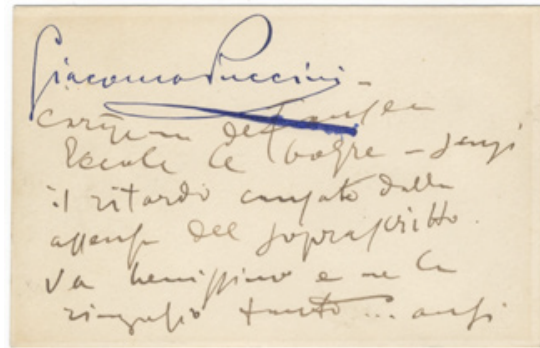
"Thirty-two years his junior, [Ader] had sung *Angelica* at Hamburg in February 1921. Schnabl, who produced, found her insufficiently dramatic for the role. Puccini, who attended at least one performance, formed a more positive opinion, although he would later admit that the final scenes were too heavy for her. Photographs were exchanged, and by the spring a love affair had blossomed. Of his many letters to her, known to exist in private hands, only one, dating from May of that year, has found its way into print - an extravagant outpouring of infatuation ('the only woman I love in the world etc')... Yet, as with Wagner and Judith Gauthier, one suspects that the affair was

more in the mind than in the flesh. There is no record of secret trysts, of carefully laid plans to elude Elvira's detection." Budden: *Puccini His Life and Works*, p. 433.

The present collection presents an intriguing counterpoint to Budden's contention regarding there being no record of "secret trysts" and/or attempts to elude Puccini's wife Elvira's detection of his infatuation with Ader.

As concerns possible trysts, in letter no. 6 dated October 19, 1921 Puccini mentions that he thinks that his wife is trying to prevent him from being with Ader and is going to try to have Adami help him see her and, in letter no. 8 dated February 4, 1922, Puccini suggests that "it would be better if you came towards the thirteenth or fourteenth" and that they can then be together in Rome, saying that he would like to see Ader very much.

As concerns possible attempts to elude his wife's detection, in letter no. 4, Puccini specifically asks Ader not to write to him because the letter might be opened and thus cause trouble; in letter no. 6, Puccini states that he thinks that Elvira is trying to prevent him from being with Ader; and, in letter no. 10, the composer asks Ader to send her letters to his house, because no one [else] will read them if she does so. (24281) \$32,000

A photograph of a handwritten letter on aged, yellowish paper. The text is written in cursive, with the name 'Giacomo Puccini' at the top. Below it, there is a line that has been crossed out with a blue ink line. The rest of the text is written in black ink. The paper shows signs of age, including some staining and wear at the edges.

#### Puccini Writes to the Dramatist Fonseca

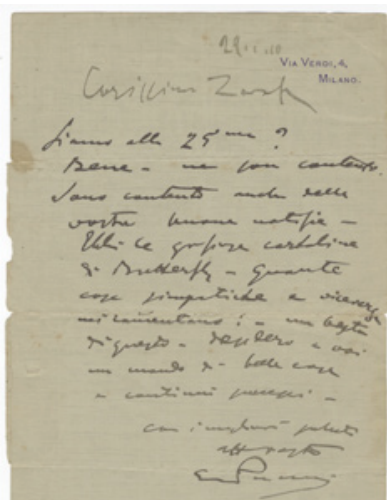
##### 614. PUCCINI, Giacomo 1858-1924

Autograph letter to author [Edoardo] de Fonseca, signed twice. 2 pp. [Torre del Lago, ?1902 or 1908]. In blue and black ink on cardstock, 71 x 110 mm. In Italian (with translation). Slightly browned; remnants of adhesive and light staining and wear to edges.

Puccini has received some proofs from de Fonseca. He sends regards on behalf of his friends Angelino,

Tomasi, and Ludovico. "[The proofs] are fine and I thank you very much for them... If I had to find a fault, I'd say it's the predominant color: optimism."

Edoardo de Fonseca was a successful art critic, writer, and dramatist who published two of Puccini's songs. De Fonseca commissioned the first song, *Terre e mare*, for the 1902 edition of his *Annual Album of Arts and Letters, Novissima*. On November 29, 1908, Fonseca invited Puccini to complete a questionnaire about his three houses at Torre del Lago, Chiatari, and Boscolungo Abetone, and to compose music to an old Italian adage "*Casa mia, per piccina che tu sia, tu mi sembri una Badia*" - the equivalent of "There's no place like home." Puccini sent his replies and a short song, *Casa mia, Casa mia*, to Fonseca on November 29, 1908, though he was not too fond of the music: "Dear Edoardo, I advise you to throw this [song] in the wastepaperbasket." From Puccini's responses, de Fonseca fashioned an article, which he published, along with a facsimile of the the song, in his periodical, *La Casa*, the following month. Budden: Puccini His Life and Works, pp. 296-297; Schickling, Giacomo Puccini: Catalogue of the Works, pp. 72-73, and 315-316. The "proofs" mentioned in the present letter in all likelihood refer to either *Casa mia*, *casa mia* or to *Terre e mare*. (23240) \$1,250



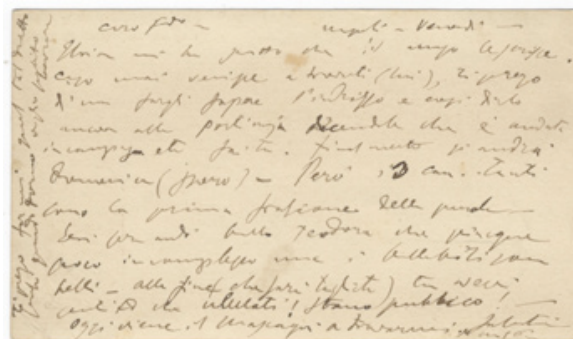
**Puccini Writes to the Soprano Zorah Dorly**

615. **Puccini, Giacomo 1858-1924**  
*Autograph letter signed "G. Puccini" to the soprano Zorah Dorly in Brussels*. 1 page. Octavo. Dated Milan, January 29, [19]10. In black ink. On stationery with "Via Verdi, 4, Milano." embossed at head. Blind stamp "The Letterette, Patent Rivoli J.W. & Co. Ltd. London" to lower margin. With integral address panel to verso. In Italian (with translation). Slightly worn,

foxed, and stained; creased at folds with some small tears; minor chip to blank left margin; minor annotations in pencil and red pen; tape repair to central fold on verso.

Puccini mentions some picture postcards of Madame Butterfly, which Dorly has presumably sent to him. He wishes her continued success in her singing career. "I kept the pretty postcards of Butterfly - what nice things... I wish you a world of wonderful things and continued success."

Zorah Dorly (born 1873) was an operatic soprano at the Théâtre de la Monnaie in Brussels who was known for her interpretations of Madame Butterfly and Manon Lescaut. She and Puccini had been in contact since at least 1897, when she sent him an autograph postcard photograph of herself; indeed, several postcard photographs of her in the role of Butterfly survive, and it is undoubtedly to one or more of these that Puccini refers in this letter. (23356) \$1,200



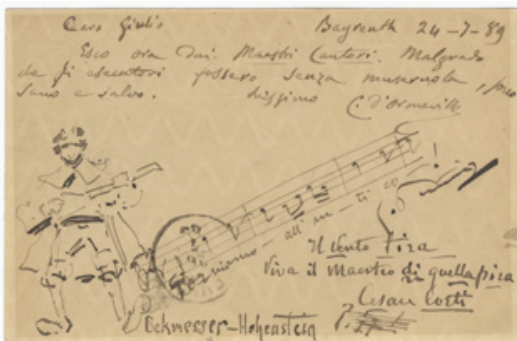
**Puccini Writes to his Librettist Fontana**

616. **Puccini, Giacomo 1858-1924**  
*Autograph letter signed "G. Puccini" to his librettist Ferdinando Fontana*. 1 page on a postal card. Ca. 79 x 138 mm. Postmarked Naples, January 1, [18]88. In black ink, with the name and address of the recipient to verso. In Italian (with translation). Very slightly worn.

Puccini informs Fontana that his lover (and future wife), Elvira Gemignani, has been contacted in Milan, and asks him not to give out their address. He makes a clever pun comparing singers and dogs, and describes a performance of [Victorien Sardou's play] Teodora, which was not particularly well received. The composer Pietro Mascagni will visit him. Finally, he urges Fontana to write a duet for him. "I ask you not to make known... the address... Tell the concierge that she [Elvira] has gone to the country, etc. You know [what to do]... The singers are the first part of the

word ["can-tanti"; i.e. the singers are dogs]... At the end [of Teodora], you'll see some howling! Odd audience!... Please write that duet for me because when I return I want to get to work immediately."

*Ferdinando Fontana (1850-1919) wrote the libretti for two of Puccini's early operas, Le villi and Edgar. The duet to which Puccini refers in the present letter is, in all likelihood, one for Edgar, which Puccini had begun in 1884 and which had its premiere at La Scala in 1889. Perhaps more revealing is Puccini's reference to Elvira Gemignani, his married lover, who would become his wife after the death of her husband in 1904. When in 1886 Elvira had become pregnant with Puccini's son, the couple fled from their native city to lead a semi-secretive, and difficult, life together. "No-one was more helpful to the young couple than Fontana, himself similarly involved with another man's wife. Prodigal with advice regarding their departure from Lucca when Elvira's pregnancy was becoming too advanced to escape notice, he it was who found them suitable lodgings at Monza, where Elvira could give birth to their son in relative seclusion." Budden: Puccini His Life and Works, pp. 63-64. (23220) \$1,650*



**An Autograph Musical Quotation in Puccini's Hand together with Contemporary Impressions of a Production of Wagner's *Die Meistersinger* at La Scala**

**617. PUCCINI, Giacomo 1858-1924**

*Autograph musical quotation signed to the music publisher Giulio Ricordi on a postal card with interesting contributions from members of Puccini's circle regarding their impressions of a production of Wagner's *Die Meistersinger* at La Scala. Ca. 90 x 140 mm. Dated "Bayreuth 24-7-89."*

A 3-bar musical quotation from the third act of Verdi's *La Traviata*, under which the original text, "Addio del passato," has been substituted with "Torniamo all' antico!," signed "G[iacomo]. Puccini."

With:

- Carlo d'Ormeville. An autograph note: "Dear Giulio, I have just come out from the Maestri Cantori. Although the performers had no muzzles, I am safe and sound" signed "C[arlo]. d'Ormeville."
- Cesare Corti. An autograph couplet "Il vento tira/ Viva il Maestro di quella pira" signed "Cesare Corti."
- Adolfo Hohenstein. A pen-and-ink illustration of Beckmesser from Wagner's *Die Meistersinger* signed "[Adolfo] Hohenstein."
- Franco Faccio. An autograph musical "signature" of F[ranc]o F[accio] consisting of an F (bass) clef and musical staff with the note F.

With the name and address of the recipient (Giulio Ricordi), 2 postage stamps, and 2 round postmarks to verso. Slightly worn and browned; postmark partially obscures the first bar of Puccini's musical quotation.

**This rich document offers glimpses into how the young Puccini and his circle engaged with German musical culture, and Wagnerism in particular.**

*Ricordi, who had recently become Richard Wagner's Italian publisher, was preparing to mount a production of *Die Meistersinger* at La Scala for the forthcoming Carnival season. He sent Puccini to evaluate a performance of the opera at the Bayreuth Festival. Accompanying Puccini were four others closely associated with the La Scala production. Their impressions - witty, and in spite of their cryptic nature, unquenchably nationalistic - are recorded on the present document:*

*- Puccini's musical quotation, from the third act of *La Traviata*, cleverly substitutes Violetta's words, "Addio del passato dei sogni ridenti" ("Farewell past, happy dreams of days gone by"), with the battle-cry of those Italians who feared the encroachment of Wagnerian principles upon their venerable operatic traditions: "Torniamo all' antico! [Sarà un progresso.]" ("Let's return to the past; that will be progress."); Verdi himself had coined this aphorism in an 1871 letter to Francesco Florimo.*

*- Carlo D'Ormeville (1840-1924), librettist, stage director at La Scala, and director of the Milanese periodical, *La Gazzetta dei Teatri*, compares the voices of Wagner's singers to unmuzzled dogs.*

*- Cesare Corti, impresario and, along with his brother, Enrico, director at La Scala, whose rhyme recalls the Risorgimento slogan "Viva VERDI," an acronym for Viva V[ittorio] E[manuel le] R[e] D' I[talia] ("Long Live Victor Emmanuel II King of Italy") derived from the famous composer's name*



(indeed, it cites the text of Manrico's famous aria, "Di quella pira," from the third act of *Il Trovatore*, and may thus be read "The winds [of change, or of Fortune] are blowing [the Italian way]. Long Live the Master [i.e. Verdi] of 'Di quella pira.'" (23215) \$3,500



**618. PUCCINI, Giacomo 1858-1924**

*Madama Butterfly*. Two colour postcards published by G. Ricordi in Milan of artistic renderings of scenes from the opera, both by the same unidentified artist ([?]"IML") together with a large colour postcard of a room in the composer's home at Torre del Lago.

*Madama Butterfly*, in two acts to a libretto by Giuseppe Giacosa and Luigi Illica after David Belasco's play *Madame Butterfly*, itself based on John Luther Long's short story, which in turn was based partly on Pierre Loti's tale *Madame Chrysanthème*, was first performed in Milan at the Teatro alla Scala on February 17, 1904.

"No other Puccini opera testifies more strongly to his ability to discern the possibilities for music drama in a trivial play performed in a language of which he hardly understood a word... *Butterfly* is the apotheosis of the frail suffering heroine so often encountered in Puccini's gallery; and he would return to her only once more in the slave-girl *Liù* in *Turandot*." Julian Budden in Grove Music Online. (24759) \$15



**619. PUCCINI, Giacomo 1858-1924**

*Tosca*. Three black-and-white postcard photographs by Zander & Labisch of scenes from the opera and 4 colour postcards published by G. Ricordi in Milan of artistic renderings of scenes from the opera, all 4 by the same unidentified artist ([?]"IML"). Three of the colour postcards are addressed to Signorina Bianca Taddei in Firenze and carry dates of April 27 and 28, 1900 and greetings from "C.M." to their rectos; all black-and-white postcards and one colour postcard are unaddressed.

*A melodramma in three acts to a libretto by Giuseppe Giacosa and Luigi Illica after Victorien Sardou's play La Tosca*, *Tosca* was first performed in Rome at the Teatro Costanzi on January 14, 1900.

"[*Tosca*'] position in the central repertory has remained unchallenged. Not only is it theatrically gripping from start to finish: it presents the composer's most varied and interesting soprano role, hence its perennial appeal for the great operatic actress." Julian Budden in Grove Music Online. (24755) \$45

**620. PUZZI, Giovanni 1792-1876**

*Broadside program for a benefit concert for Puzzi at Her Majesty's Theatre, London, July 4th, 1850. London, 1850. Small folio, 278 x 140 mm.*

The program consisted of Cimarosa's opera *Il Matrimonio Segreto*; selections from the ballet *La Esmeralda*; the last act of *Anna Bolena*; a Grand Pas; the Grand Scena from *Il Due Foscari*; and Taglioni's Ice Ballet *Les Plaisirs de l'Hiver ou, Les Patineurs*. Performers included female singers Sontag, Parodi, Giuliani and Frezzolini; male singers Lablache, Gardoni, Calzolari and Coletti; and dancers Carlotta Grisi and Amalia Ferraris. Tipped onto backing paper.

HER MAJESTY'S THEATRE.

**SIGNOR PUZZI**

Has the honour to announce to the Nobility, Subscribers, his Friends, and the Public, that

**HIS BENEFIT**

Will take place on

**THURSDAY NEXT, JULY 4<sup>TH</sup>, 1850,**

Combining the talents of

MESDAMES SONTAG,  
PARODI, GIULIANI,  
AND  
FREZZOLINI.

SIGNORI GARDONI, CALZOLARI, F. LABLACHE,  
COLETTI, AND LABLACHE.

MADLES CARLOTTA GRISI AND AMALIA FERRARIS.

On which occasion will be presented, for the first time this season,  
Cimarosa's admired Opera, entitled

**IL MATRIMONIO SEGRETO.**

Carolina . . . Madame SONTAG.  
Fidalma . . . Madlle. PARODI.  
AND  
Elisetta . . . Madame FREZZOLINI.  
Paolina . . . Signor CALZOLARI.  
Count Robinson . . . Signor F. LABLACHE.  
AND  
Gerónimo . . . Signor LABLACHE.

After which SELECTIONS from the admired Ballet of

**LA ESMERALDA.**

BY  
Mademoiselle CARLOTTA GRISI.

To be followed by the LAST ACT of DONIZETTI'S Opera,

**ANNA BOLENA.**

Anna Bolena . . . Madlle. PARODI.  
Percy . . . Signor GARDONI.

After which a

**GRAND PAS,**

BY  
Mademoiselle AMALIA FERRARIS.

To which will be added the GRAND SCENA from VERDI'S Opera,

**I DUE FOSCARI.**

Lucrezia . . . Madlle. GIULIANI.  
The Doge . . . Signor COLETTI.

To conclude with the admired ICE BALLET, by M. P. TAGLIONI, entitled

**LES PLAISIRS DE L'HIVER;  
OU, LES PATINEURS.**

Applications for Boxes, Stalls, and Pit Tickets, to be made at the Box-Office of the Theatre, and at SIGNOR PUZZI'S Residence, 54, Cork Street, Burlington Gardens.

*Puzzi, who composed and arranged a considerable amount of music for horn, "was considered the most celebrated horn virtuoso of his time."* Elizabeth Bradley Strauchen in Grove Music Online. (24435) \$200



TO BE CONTINUED...