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HIGHLIGHTS

Rachmaninoff signed photograph (*item 622*)

Ravel autograph letter to Roland-Manuel regarding the *Trois Poèmes de Stéphane Mallarmé* and his deteriorating relationship with Debussy (*item 629*)

Ravel typed letter signed to Prunières mentioning three of his own works (*item 630*)

Ravel first edition of *L'Heure Espagnole*, signed and inscribed to Jean-Aubry (*item 632*)

Rimsky-Korsakov signed and inscribed score of *Caprice brillant* (*item 642*)

Rossini autograph letter mentioning contemporary singers and composer Pacini (*item 654*)

Rossini autograph letter to Pietro Barbaja (*item 655*)

Saint-Saëns autograph letter to Sardou regarding his opera *Les Barbares* (*item 665*)

Saint-Saëns autograph musical quotation from his *Piano Concerto* (*item 667*)

Sand autograph letter to Pauline Viardot regarding her performance in *La Prophète* (*item 669*)

Shostakovich signed poster for his opera *Katerina Izmailova* (*item 715*)

Sibelius signed visiting card (*item 716*)

Collection of 45 original **Mishkin photographs** of 20th century singers (*item 718*)

Spontini autograph letter regarding his opera *Agnes von Hohenstaufen* (*item 734*)

Johann Strauss autograph letter regarding his operetta *Die Fledermaus* (*item 753*)

Richard Strauss autograph letter regarding his opera *Salome* (*item 755*)

Richard Strauss autograph letter regarding his opera *Elektra* (*item 756*)

Stravinsky typed letter signed regarding his opera *The Rake's Progress* (*item 757*)





621. RABAUD, Henri 1873-1949

Autograph note on a visiting card, signed in full. Ca. 61 x 85 mm. N.d. In black ink. Visiting card imprinted with "Henri Rabaud Membre de l'Institut Directeur du Conservatoire National de Musique et de Déclamation 14. rue de Madrid (VIIIe)." In French (with translation). Very slightly worn; remnants of adhesive to verso.

The composer thanks his correspondent and his colleagues for some unspecified favor: "All of my thanks, dear Monsieur, to all of your colleagues of the Association and to you."

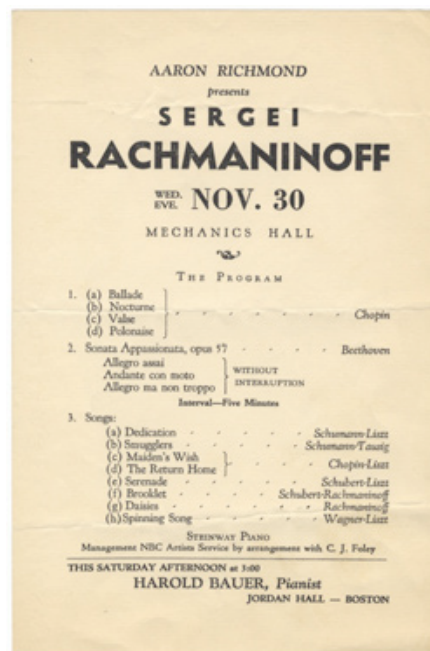
Henri Rabaud (1873-1949) was a French composer and conductor known for his opera, *Mârouf*, and symphonic poems. "Although he claimed that the music of Wagner, Franck and Debussy left him indifferent, his music was categorized as displaying 'an evolved Wagnerism' while being 'indubitably French'. In 1894 his cantata *Daphne* won him the Prix de Rome, and his sojourn at the Villa Medici opened his mind to newer music; he came to admire Verdi, Mascagni and Puccini." He was also interested in film music. From 1914 to 1918, Rabaud was a frequent conductor at the Opéra Comique and the Opéra in Paris. He succeeded Gabriel Fauré as the director of the Paris Conservatory in 1922, retiring in 1941. Anne Girardot and Richard Langham Smith in *Grove Music Online*. (23348) \$95

622. RACHMANINOFF, Serge 1873-1943

Photograph signed "S. Rachmaninoff." Ca. 253 x 202 mm. A bust-length portrait of the composer in formal dress, with the name and address of the Kubey-Rembrandt Studios in Philadelphia embossed at lower. Somewhat worn, creased, and stained, primarily to margins; abrasion to lower right portion; pinholes and remnants of adhesive to edges; pencilled annotation and various handstamps to verso; signature faded.



Serge Rachmaninoff (1873-1943) was one of the finest pianists of his day and, as a composer, the last great representative of Russian late Romanticism. Geoffrey Norris in *Grove Music Online*. (23279) \$450



623. RACHMANINOFF, Sergei 1873-1943

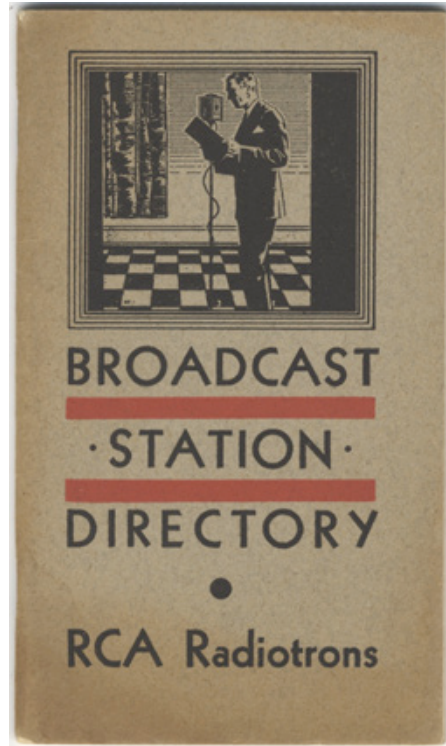
Broadside program for a solo piano performance by Rachmaninoff at Mechanics Hall in Boston, November 30, ca. 1940. Octavo. The program included works by Chopin, Beethoven, Schubert, Schumann-Liszt, and Rachmaninoff. Slightly worn; creased at folds and slightly overall. (24427) \$25



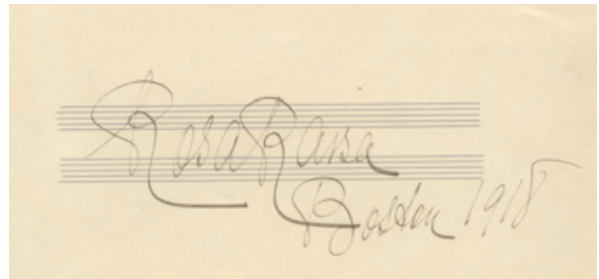
624. **RACHMANINOFF, Sergei 1873-1943**
Vintage postcard photograph. Three-quarter-length portrait published in Moscow by the Editions Russes de Musique. Very slightly worn.

"The Editions Russes de Musique was founded by Serge Koussevitzky (1874-1951) and his wife Natalia in 1909 for the purpose of promoting new Russian music. Any losses were absorbed by the owners, and profits were distributed to the composers represented by the firm. The company was established first in Berlin, with branch offices in Leipzig, Moscow, St. Petersburg, Paris, London and New York. The Russian branch offices were taken over by Muzgiz after the revolution, and the headquarters moved to Paris in 1920. The selection of works to be included in the catalogue was the responsibility of a committee made up of Scriabin, Rachmaninoff, Medtner, Ossovsky, Struve and Koussevitzky, who decided by majority vote... The firm was sold to Boosey & Hawkes on March 1, 1947." IMSLP. (24609) \$45

625. **[RADIO]**
Broadcast Station Director. [Harrison, N.J.]: [RCA Radiotron], [c1930].



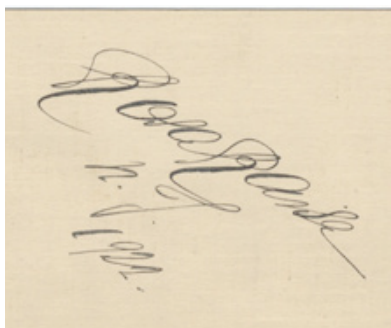
Small octavo. Original publisher's pictorial wrappers printed in red and black. 64 pp. Includes small portrait illustrations and biographical notes on prominent contemporary radio announcers including Milton Cross: "Down New York way they rate Milton ace high," one illustrative plate of "RCA Radiotron Detectors and Amplifiers," etc. Wrappers slightly worn and browned. (24445) \$15



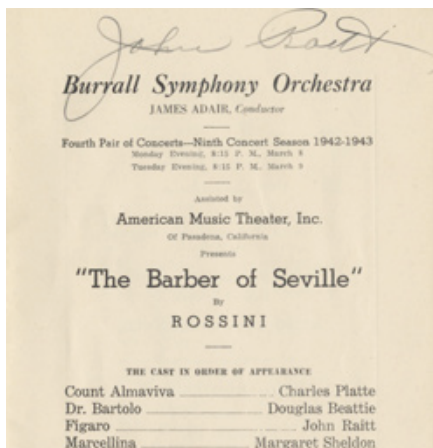
626. **RAISA, Rosa 1893-1963**
Autograph signature on an album leaf 179 x 222 mm. Dated Boston, 1918. Signed in black ink on paper with two musical staves printed to recto. Very slightly worn.

Raisa was an American soprano of Polish birth. "When she was 14 she fled to escape a pogrom and settled in Naples, where she studied with Barbara Marchisio. She made her debut as Leonora in Oberto

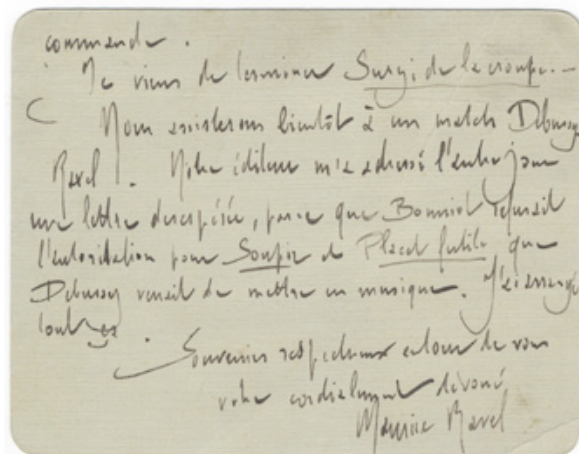
during the 1913 Verdi celebrations at Parma. Later that year she sang *Queen Isabella* (Cristoforo Colombo) at Philadelphia; she then sang in Chicago (1913–14) and at Covent Garden in 1914. She sang regularly in Chicago, 1916–32 and 1933–6, appearing in the first American performances of Mascagni's *Isabeau*, Montemezzi's *La nave* and Respighi's *La fiamma*. In 1936 she sang *Leah* in the American première of Rocca's *Il dibuk* at Detroit. Engaged at *La Scala*, she created *Asteria* in Boito's *Nerone* in 1924 and *Turandot* in 1926. She returned to Covent Garden in 1933 as *Tosca*, with her husband, Giacomo Rimini, as *Scarpia*. She was a thrilling singer and actress, and a great dramatic soprano." Harold Rosenthal in *Grove Music Online*. (23692) \$45



627. **RAISA, Rosa 1893-1963**
Autograph signature on card stock ca. 124 x 85 mm. Dated 1922. Slightly worn; remnants of former mount to verso. (24516) \$25



628. **RAITT, John 1917-2005**
Signed program for a performance of Rossini's *Barber of Seville* with the Burrall Symphony Orchestra, Columbia, MO, March 8-9, 1943. Octavo. 16 pp. With autograph signature in pencil of the noted American actor and singer. Slightly worn. (24440) \$20



Ravel Writes to Roland-Manuel Regarding the *Trois Poèmes de Stéphane Mallarmé* and his Deteriorating Relationship with Debussy

629. **RAVEL, Maurice 1875-1937**
Autograph letter signed in full to Roland-Manuel. 2 pp. 12mo. (ca. 90 x 115 mm.). Dated Ongi Ethori, St-Jean-De-Luz, August 27, [19]13. In black ink. On a card with Ravel's address printed at head. In French (with translation). Slightly worn and creased. Together with a waist-length postcard photograph of Ravel seated at the piano published by the Library of Congress.

An important letter about the *Trois Poèmes de Stéphane Mallarmé* and Ravel's deteriorating relationship with Claude Debussy. Ravel has just finished the third setting, and discusses the controversy that may ensue with Debussy, who is setting two of the same Mallarmé texts. In other news, the publisher Jacques Durand will accept Roland-Manuel's biography of Ravel, with an analysis of Ravel's music by [Émile] Vuillermoz.

"I have just finished 'Surgi de la croupe.' We will soon witness a Debussy-Ravel match. The other day, our publisher sent me a desperate letter, because [Edmond] Bonniot refused the authorization for 'Soupir' and 'Placet futile,' which Debussy had just set to music. I have settled everything." (Orenstein: *A Ravel Reader*, p. 140).

French composer Maurice Ravel (1875-1937) "was one of the most original and sophisticated musicians of the early 20th century. His instrumental writing – whether for solo piano, for ensemble or for orchestra – explored new possibilities, which he developed at the same time as (or even before) his great contemporary Debussy, and his fascination with the past and with the exotic resulted in music of a distinctively French

sensibility and refinement." Barbara L. Kelly in *Grove Music Online*.

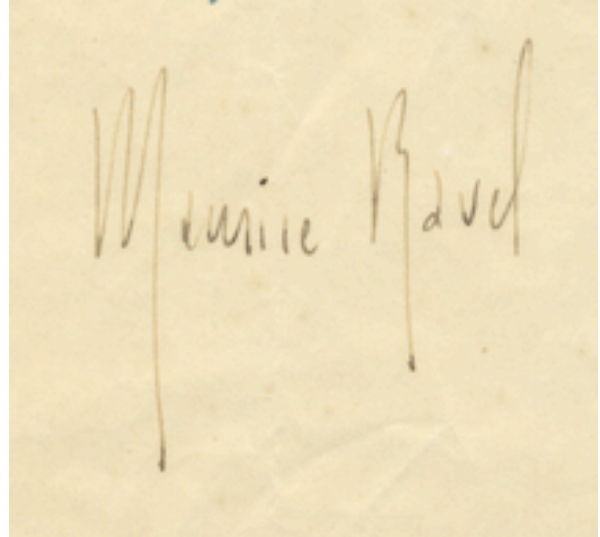
"In 1913, Debussy and Ravel each set three poems of Mallarmé to music. Through an amazing coincidence, two of their three poems were the same. Ravel asked Dr. [Edmond] Bonnoit [Mallarmé's son-in-law and the executor of his estate] for permission to utilize the poet's texts, and the required authorization was granted promptly. A short time later, when Dr. Bonnoit was approached by Jacques Durand with a similar request, he agreed to the publication of Debussy's setting of 'Eventail,' but refused 'Soupir' and 'Placet futile,' whose rights had just been granted to Ravel. All ended well, however, as Ravel managed to convince Dr. Bonnoit to reconsider, a gesture which is typical of his probity and good will." Orenstein: *A Ravel Reader*, p. 141.

The recipient, Roland-Manuel (1891-1966), was a French composer and writer on music. A lifelong friend of Ravel, he wrote several monographs on the composer and his music, including *Maurice Ravel et son oeuvre* (Paris, 1914, 2/1925), to which this letter likely refers. Of the fraught relationship between Ravel and Debussy, Manuel writes: "Ravel knew Debussy personally, and at the beginning their relationship was excellent. Although they were never intimate friends, they were at least good friends for a great many years. Because it gave him pleasure, and because he wished to pay homage to a man of genius, Ravel transcribed for two pianos the *Prélude à l'après-midi d'un faune*, a work which he never tired of calling a masterpiece. 'He knew and sincerely admired Debussy,' wrote Louis Laloy in *La Musique retrouvée*. 'I did everything in my power to prevent a break between them, but too many stupid meddlers seemed to take pleasure in making it inevitable, by sacrificing, for example Debussy's Quartet on the altar of Ravel's, or by raising absurd questions about the priority of the *Habañera* and the second of the *Estampes*. The two composers then stopped visiting each other; and as their respect for each other was entirely mutual, I can vouch for the fact that they both regretted the rupture.'" Roland-Manuel: *Maurice Ravel*, pp. 35-36. (23420) \$3,800

**Ravel Mentions *L'Enfant et les sortilèges*,
the *Sonata for Piano and Violin*, and
*Ronsard à son Âme***

630. RAVEL, Maurice 1875-1937

Typed letter signed in full to musicologist Henry Prunières. 1 page. Quarto. Dated Le Belvédère, Montfort L'Amaury (S. & O.), June 6, [19]24. Typed



in blue ink on personal letterhead with embossed initials and address of the composer at head. One amendment and composer's signature in black ink. In French (with translation). Creased at folds and somewhat overall; occasional light staining; two small rust holes to upper portion from early pin; signature slightly faded.

Ravel mentions no fewer than three of his works in this letter: *L'enfant et les sortilèges*; the *Sonata for Piano and Violin*; and the original piano-vocal version of the song, *Ronsard à son Âme*. Ravel and his dedicatee, the lyric soprano Marcelle Gerar, are dismayed because the song, which was to be published in Prunières's journal, *La Revue musicale*, lacks its dedication.

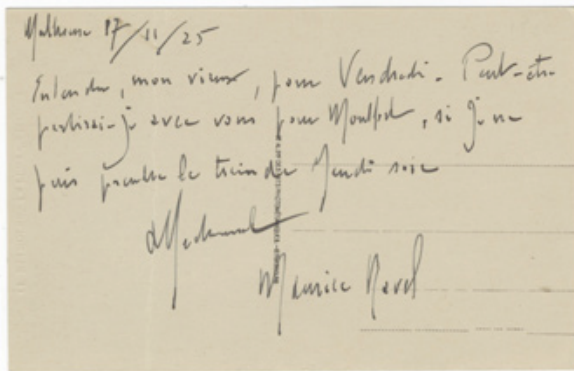
"From now until the first months of next year, I must finish: 1. a lyric work which is hardly begun [*L'enfant...*]. 2. the *Sonata for Piano and Violin*, which is only half-finished. I'm not budging anymore for the whole year, and I must forget America."

Henry Prunières (1886-1942) was a French musicologist who founded and directed the monthly periodical *La Revue musicale* from 1921 until 1939. Ravel composed *Ronsard à son Âme* for a special issue of the *Revue* celebrating the 400th anniversary of Pierre de Ronsard's birth in 1924. Marcelle Gerar (a.k.a. Marcelle Regeau) and Ravel premiered the song at Aeolian Hall in London in 1924; Ravel orchestrated it in 1935.

As this and other letters attest, Ravel "worked unremittingly" on *L'enfant et les sortilèges* "throughout 1924 and the early months of 1925, and it was ready just in time for the première," in Monte

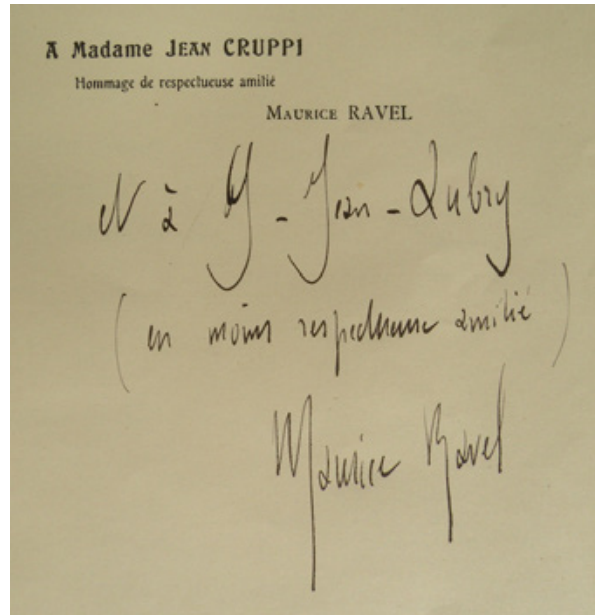
Carlo on March 21, 1925. "(Five days before, he was writing to Colette [the librettist], asking her for words to fit a few recently composed bars.) The work was conducted by Victor de Sabata, with ballet sequences by the young [George] Balanchine." Roger Nichols in Grove Music Online.

Although begun in 1923, the Sonata no. 2 in G major for Violin and Piano was not completed until 1927. "The writing continues the tradition of the Sonata for Violin and Cello, with considerable independence of the parts, a sparse texture, and some bitonal passages. The blues movement marks the composer's second adaptation of jazz, and the virtuoso perpetuum mobile continues in the tradition of Tzigane. As customary, the work is tightly organized, with material from the first and second movements recurring in the finale." Orenstein: *Ravel Man and Musician*, p. 198. (23345) \$2,500



631. **RAVEL, Maurice 1875-1937**
Autograph letter signed in full. On a postal card (ca. 89 x 139 mm.). Dated Mulhouse, November 17, [19]25. In black ink. With a photograph of *La Pierre des bavardes* at Mulhouse to verso. With original envelope with Ravel's address, *Le Belvédère Montfort L'Amaury (S. & O.)*, printed to verso. In French (with translation). Together with a waist-length postcard photograph of the composer in his later years published in Paris. Slightly creased; small stain to lower right edge; date slightly smudged; envelope slightly worn and soiled; two postmarks and postage stamp to recto.

The composer makes arrangements to meet an old friend: "Perhaps I will leave with you for Montfort if I can't take the train on Thursday evening." (23358) \$1,250



**The First Edition,
Signed and Inscribed by Ravel to Jean-Aubry**

632. **RAVEL, Maurice 1875-1937**
L'Heure Espagnole Comédie Musicale en Un Acte, Poème de Franc-Nohain... Partition pour Chant et Piano Transcrite par l'Auteur. [Piano-vocal score]. Paris: A. Durand & Fils [PN D. & F. 7073], 1908.

Small folio. Half mid-tan calf with marbled boards, original publisher's wrappers printed in black and red bound in. 1f. (blank), 1f. (title printed in red and black), 1f. (printed dedication "À Madame Jean Cruppi Hommage de respectueuse amitié Maurice Ravel"), 1f. (cast list), [i] (index), [ii] (performance notes), 114 pp. Wrappers browned and very slightly defective. Slightly worn and browned; small tear to head of dedication repaired; small publisher's monogrammatic handstamp to lower edge of verso of last page; contemporary newspaper clippings to recto of blank leaf preceding title, with synopsis and review of the work by Gabriel Fauré.

With an autograph inscription signed by Ravel to dedication leaf: "et à G - Jean - Aubry (en moins respectueuse amitié) Maurice Ravel."

First Edition. Orenstein: *Ravel Man and Musician*, p. 228.

L'Heure Espagnole was first performed in Paris at the Opéra Comique on May 19, 1911 to a libretto closely based on the play by Franc-Nohain.

Madame Jean Cruppi (the dedicatee) convinced the director of the Opéra-Comique, Albert Carré, to stage the work in spite of its risqué story line. "In a letter of 17 May 1911, two days before the première, Ravel wrote: 'What I've tried to do is fairly ambitious: to breathe new life into the Italian opera buffa: following only the principle ... the French language, like any other, has its own accents and inflections of pitch.' At the same time he referred to Musorgsky's Zhenit'ba ('The Marriage') as the work's only real ancestor. It also forms part of a larger group of Spanish works that spanned Ravel's whole career, and the necessary Spanish colouring provided him with a reason for a virtuoso use of the modern orchestra, which he felt was 'perfectly designed for underlining and exaggerating comic effects'." Roger Nichols in Grove Music Online. Indeed, composer-writer Reynaldo Hahn somewhat critically referred to Ravel's technique as "a sort of transcendent jujitsu."

Noted music critic Georges Jean Aubry (1882-1949) "belonged to a circle of avant-garde musicians and littérateurs and was a frequent contributor to periodicals. Encouraged by his 20-year friendship with Debussy, he wrote enthusiastically in support of contemporary French composers, noting similarities between their music and that of the 18th century (Couperin, Rameau). He wrote perceptively in praise of Spanish composers (Fallá, Granados, Albéniz), but rejected German Romanticism as expressed in the works of Wagner and Strauss." Grove Music Online. (23071) \$3,500



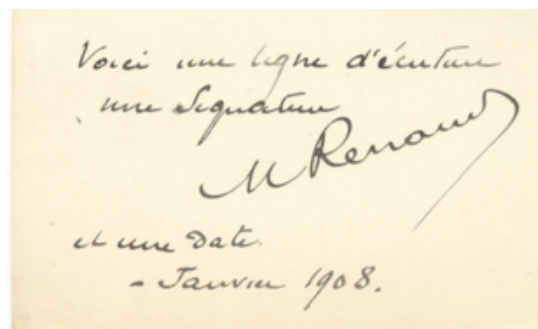
633. RAVOGLI, Giulia 1866-? and Sofia RAVOGLI 1865-1910

Autograph signatures of Giulia Ravogli, Sofia Ravogli, and Augustus Harris ("A Harris") on recto of a check. Ca. 148 x 181 mm. Dated London, July 17

and 20, 1893. Signed in black ink. Issued to the Ravogli sisters from the Sir Augustus Harris Account at The National Bank, Limited, Charing Cross Branch, in the amount of £80, presumably in payment of opera performances in London. With various handstamps of The Union Bank of London and the Comptoir National d'Escompte de Paris to recto. Creased at folds; several small perforations and one small tear to left edge not affecting signatures; scattered foxing and staining to verso.

Giulia and Sofia Ravogli were Italian opera singers who performed in London and New York.

Sir Augustus Harris (1852-1896) was an English impresario and son of Augustus Glossop Harris, stage manager at Covent Garden from 1853 to 1873. "As manager of Drury Lane (1879-94) he gave seasons by a German company under Richter in 1882 and the Carl Rosa Company from 1883. In 1887 he presented an important Italian season, the success of which led in 1888 to his taking over Covent Garden, which, with aristocratic support, he managed until his death with great artistic and financial success. Eventually performances were given there in the original languages (previously they had all been in Italian) and Covent Garden was renamed the Royal Opera, instead of the Royal Italian Opera. Harris did much to popularize Wagner, giving Ring cycles at Covent Garden and Drury Lane in 1892, conducted by Mahler. He was knighted in 1891." Harold Rosenthal and George Biddlecombe in Grove Music Online. (25315) \$120



634. RENAUD, Maurice 1860-1933

Autograph signature ("M Renaud") and inscription of the noted French baritone. In black ink on card stock ca. 53 x 84 mm. Dated January, 1908. In French (with translation). Slightly worn; remnants of former mount to verso.

"Here is a line of writing, a signature... and a date..." (24521) \$40



635. RESNIK, Regina 1922-2013

Full-length role portrait postcard photograph of the singer as Leonore in Beethoven's Fidelio, signed in full and inscribed "Many thanks" with "Fidelio" in Resnik's autograph to upper left corner. Very slightly worn.

This is the role in which Resnik made her international debut in Mexico City in 1943. She "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.

(24059)

\$25



636. RETHBERG, Elisabeth 1894-1976

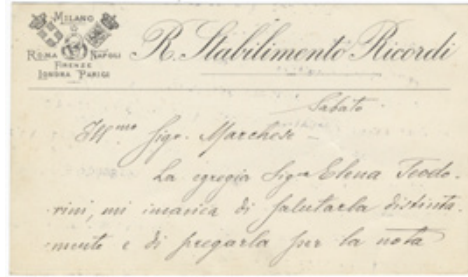
Fine three-quarter length role portrait photograph of the soprano as Rautendelein in Respighi's Die versunkene Glocke, signed in full in white ink, inscribed to George M. Nelson, and dated 1929. Mishkin, New York. Ca. 257 x 202 mm. Slightly soiled; minor wear to edges; minor abrasions and annotations in pencil, red crayon, and blue ink to verso.

Elisabeth Rethberg "made her début in 1915 with the Dresden Opera, and remained with the company for seven years, singing a wide variety of roles. She made her Metropolitan début in 1922 as Aida, remaining as leading soprano for 21 consecutive seasons. During those years she returned regularly to Dresden, sang at Covent Garden in five seasons, and frequently appeared at the Salzburg Festivals. On one return trip to Europe she sang the title role at the Dresden première of Strauss's Die ägyptische Helena in 1928. Her other Verdi roles were Desdemona, Amelia (Un ballo in maschera and Simon Boccanegra), and the Leonoras of both Il trovatore and La forza del destino. In Wagner she excelled in the 'youthful-dramatic' parts of Elisabeth, Elsa, Eva and Sieglinde; she was also an accomplished Mozart singer. Rethberg's beautiful lirico spinto soprano was perfectly equalized between the registers, and a combination of natural musicianship and sound training enabled her to maintain an unusually even legato in the most difficult passages. Rethberg made a large number of recordings, many of which reveal her rare beauty of tone and purity of style." Desmond Shawe-Taylor in Grove Music Online. (24318)

\$85



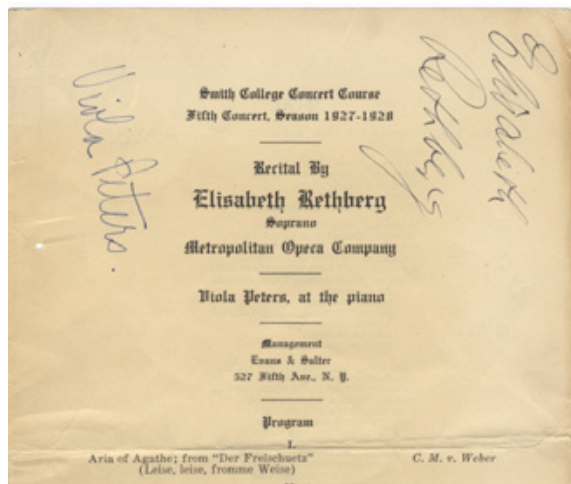
637. **RETHBERG, Elisabeth 1894-1976**
Bust-length role portrait postcard photograph of the soprano as Rautendelein in Respighi's Die versunkene Glocke, signed in full. A Mishkin image published by Ross in Berlin. Signature partially obscured by dark background. (24060) \$50



639. **RICORDI, Giulio 1840-1912**
Autograph letter to "Illustrissimo Signor Marchese," signed in full. 2 pp. On a postal card, ca. 88 x 148 mm. With "R. Stabilimento Ricordi..." and heraldic devices printed to head. Very slightly worn; minor offsetting to recto.

Ricordi relays a request from Elena Teodorini, a prominent Romanian singer, for a letter of recommendation.

Giulio Ricordi, of the Italian publishing firm, was "a highly cultured man and the best musician in the family. It was he who regularly dealt with Verdi on the firm's behalf (from c1875) and who played a central role in Puccini's artistic development." Richard Macnutt in Grove Music Online. Elena Teodorini (1857-1926) was a favorite at La Scala from 1880-1893 and sang at Covent Garden in 1886. "Her repertory included Norma, Aida, Il trovatore and Un ballo in maschera; with her exceptional range, she was equally at ease in lyric and dramatic soprano, mezzo and contralto roles. Her stage presence was imbued with her passionate dramatic temperament." Viorel Cosma in Grove Music Online. (23199) \$100



638. **RETHBERG, Elisabeth 1894-1976**
Signed program for a recital of songs and arias by Weber, Debussy, Schubert, R. Strauss, Verdi, and others, with Viola Peters at the piano, Smith College, Massachusetts, February 29, 1928. Octavo. 2 pp. With the autograph signatures in ink of both the noted German soprano and Peters. Slightly worn and browned; creased at fold; small edge tears; small perforation to upper left margin. (24399) \$30



640. **RIGAL, Delia 1920-2013**
Bust-length role portrait photograph of the soprano as Elisabeth in Verdi's Don Carlos, signed in full. From the studio of Sedge LeBlang. Ca. 253 x 202 mm.

Argentinian soprano Delia Rigal sang at the Teatro Colón, La Scala, and the Metropolitan Opera, where she sang seven consecutive seasons following her 1950 début there. Her principal roles included Violetta, Desdemona, and Elisabeth. She was praised for her rich, dark, and voluminous voice. (23922) \$25



641. **RIMSKY-KORSAKOV, Nikolay Andreyevich 1844-1908**

Three-quarter length postcard photograph of the composer seated. From the studio of K.A. Fischer in St. Petersburg, "Photographer of the Imperial Theaters," with photographer's blindstamp to lower right corner of recto and a Leningrad bookseller's handstamp to verso. Slightly worn, soiled, bumped, and silvered. (24613) \$50

Signed and Inscribed by Rimsky-Korsakov to his Student Mikhail Klimov

642. **[RIMSKY-KORSAKOV, Nikolay Andreyevich 1844-1908] GLINKA, Mikhail Ivanovich 1804-1857**

Caprice brillant sur la thème de la Jota aragonese pour grand Orchestre... Nouvelle Edition revue et corrigée par N. Rimsky-Korsakov et A. Glazounow. Leipzig: M.P. Belaïeff [PN 3001], 1901.

Large octavo. Original publisher's light green printed wrappers with titling within decorative border, [i] (title), [ii] (critical notes in Russian, French, and German), 3-61 pp. music. Watermark CGR [star] 11. With publisher's catalogue to recto of wrappers. Later



biographical annotations in pencil in Cyrillic cursive to verso of lower wrapper. Wrappers slightly worn, soiled, and foxed; split at spine with slight loss to tail; some adhesion of upper wrapper to title, not affecting inscription.

With an autograph inscription signed by Rimsky-Korsakov to his student Mikhail Klimov in Cyrillic cursive to upper left of title: *"To Mikhail Egorovich Klimov in remembrance from his former teacher N.R.-Korsakov May 9, 1908."*

The inscription was penned less than a month before Rimsky-Korsakov's death on June 8, 1908 (Julian calendar).

The Caprice brillant was the first fruit of Glinka's investigation into Spanish folk music, and was written to appeal both to ordinary and better-informed lovers of music. "The dance tune with its simple harmonic outline gives rise to the most varied treatments (in harmony, counterpoint and instrumentation) within a satisfying overall structure, and suggests the composer's delight in the vitality and colour of Spanish folklore." Stuart Campbell in Grove Music Online.

Klimov (1881-1937) "studied in the Moscow Synod School from 1893 to 1900. He graduated from the St. Petersburg Conservatory in 1908, where he had studied theory of composition under N. A. Rimsky-Korsakov and conducting under N. N. Cherepnin. He became an instructor at the conservatory the same year, and he became a professor there in 1916. Klimov became choirmaster of the M. I. Glinka Leningrad Academic Choir in 1904. Between 1917 and 1935 he was chief conductor, creating an outstanding choir that soon gained international recognition. Klimov was the author of The Primary Solfeggio (1923) and other textbooks." The Great Soviet Encyclopedia, 3rd edition (1970-1979). (23080) \$2,500



643. **ROBERTI, Margherita 1935-**
Full-length role portrait photograph as Elvira in 'Ernani,' signed in full in black marker. Ca. 1959.

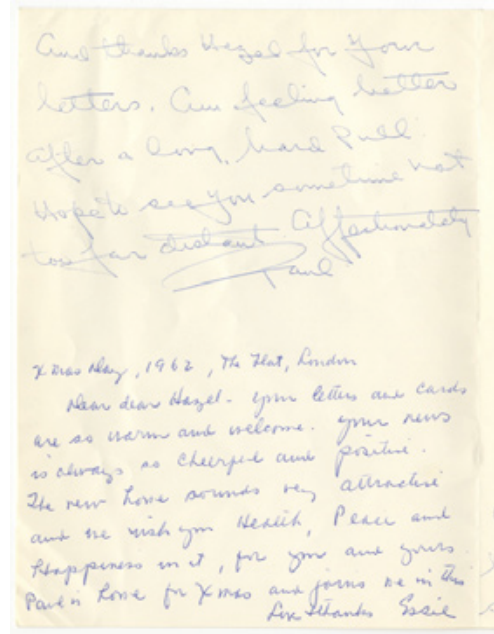
On glossy photographic paper with margins. Printed caption: "Teatro alla Scala Margherita Roberti in 'Ernani' Stagione lirica 1958-59." From the studios of Piccagliani. 147 x 104 mm. Lower left corner slightly creased.

American soprano Margherita Roberti was born in Iowa as Margaret Roberts. She made her debut with the St. Louis Opera in 1954. In 1956 she went to Italy, where she adopted her Italianized stage name. From 1957, she sang at La Scala. She made her debut at the Metropolitan Opera in 1962 as Tosca. (23987) \$20



644. **ROBERTS, Emma fl. 1930s**
Fine original full-length photograph of the contralto, signed in full and inscribed to Warner E. Colville.

From the studio of Underwood & Underwood in New York. Ca. 256 x 203 mm. Together with a bust-length portrait, ca. 254 x 205 mm., with photographer's handstamps to verso. Photograph slightly silvered. (24695) \$15



645. **ROBESON, Paul 1898-1976**
Autograph letter on a Christmas card signed "Paul" and "Essie" [Robeson] to "Hazel" and her family. Ca. 196 x 146 mm. Dated London, December 25, 1962. In blue ink. Slightly worn.

Paul Robeson and his wife Essie thank Hazel for her letters and send her and her family, who have just settled into a new home in Maine, their good wishes. Essie notes that "Paul is home for Xmas." Paul himself is "feeling better after a long, hard pull."

Robeson was an African American bass-baritone and actor who also studied law at Columbia University. "He gave his first concert in 1925 and made his mark with his singing of black spirituals. In 1926 he made a coast-to-coast tour of the USA with great success. Soon he became internationally known: he packed Drury Lane, London, by his majestic presence and his singing (especially of 'Ol' man river') in Show Boat (1928) and was seen as Shakespeare's Othello in London (1930), later in the USA, and finally at the Memorial Theatre, Stratford-upon-Avon (1959). His many films included The Emperor Jones (1933), Sanders of the River (1935), Show Boat (1936) and The Proud Valley (1939). His embracing of communism in the 1940s after a tour of the USSR

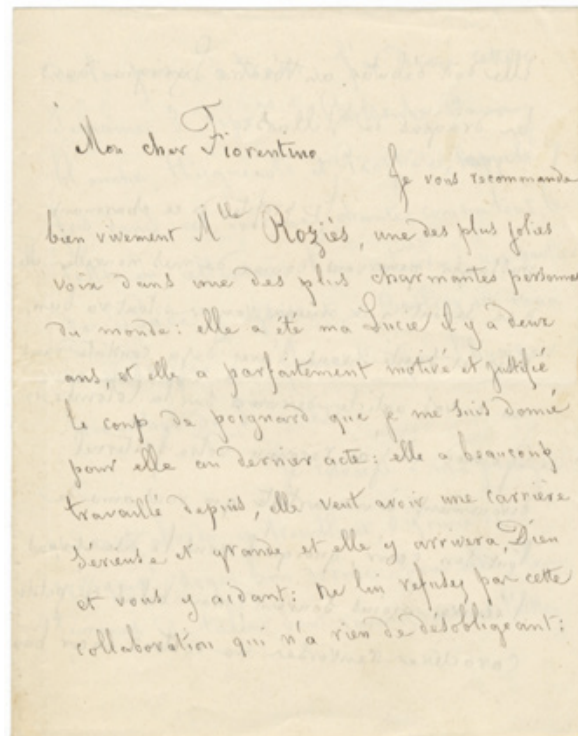
brought his American career to a halt, but he continued to appear elsewhere, making an extensive European tour during the summer of 1958. His voice was often listed as a baritone, but in reality it was a true bass of enveloping richness and earthy resonance..." Max de Schauensee in *Grove Music Online*. (23693) \$200



646. [RODGERS & HAMMERSTEIN]
Program for a preview performance of South Pacific at the Shubert Theatre in Boston. [16 pp.] Ca. 227 x 152 mm. Dated Boston, March 14, 1949. Featuring Mary Martin (1913-1990), Ezio Pinza (1892-1957), and the rest of the original Broadway cast. With biographical sketches of cast members. Somewhat worn and torn along central fold and edges; moderate staining and foxing to final leaves.

South Pacific was previewed in New Haven and at the Shubert Theatre in Boston before its official Broadway premiere on April 7, 1949, at the Majestic Theatre. The immensely successful Boston performances ensured that the musical would become a hit. (24732) \$40

647. ROGER, Gustave 1815-1879
Secretarial letter signed "G. Roger" to "My dear Fiorentino." 4 pp. of a bifolium. 12 mo. Ca. 143 x 111 mm. Dated Baden Baden, August 26, 1860. In black ink. In French (with translation). Slightly soiled and foxed; creased at folds.

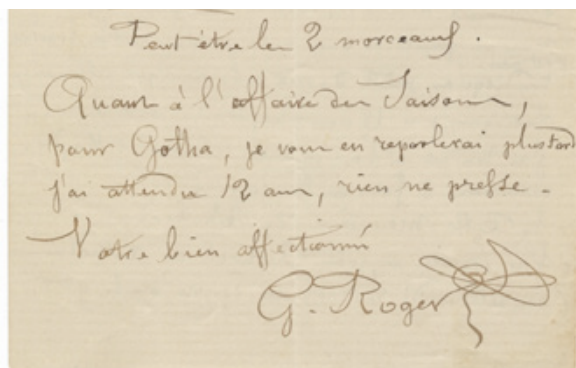


Roger highly recommends Mademoiselle Roziès, his messenger, protégée, and "one of the prettiest voices in one of the most charming people in the world." He sends news of his voice and good health, which Fiorentino has already noted in his latest article, and a highly successful performance of *Le Prophète*, which Berlioz himself attended.

"... [Roziès] was my Lucia two years ago, and she perfectly motivated and justified the dagger thrust I prepared for her in the last act... she will debut at the Théâtre Lyrique in [Aimé Maillart's] *Les Dragons de Villars*... All is well, voice and health; you have already noted it in one of your latest articles on *La Colombe* by Gounod, in which I recognized your brotherly devotion to an artist who loves you from all his heart... I have had three performances this week in Carlsruhe, [François-Adrien Boieldieu's] *La dame blanche*, [Meyerbeer's] *Huguenots*, and [Berlioz's] *Prophète*; I was called back on stage seven times in that work, sung like the rest, of course in German; a portion of Baden was there, and Berlioz came to embrace me, crying, after the triumphal hymn of the third act... "

Roger was a noted 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. In 1859 he sang in Félicien David's *Herculanum* at the *Opéra*, but shortly afterwards he lost his right arm in a shooting accident. For some years he continued to appear on stage with a mechanical arm, at the *Opéra-Comique* and in the provinces, and from 1868 until his death he was a professor of singing at the *Conservatoire*. His book *Le carnet d'un ténor* (1880) contains lively memories of his career, including an account of his visits to England in 1847 and 1848. In 1861 Berlioz orchestrated Schubert's *Erlkönig* for him." Hugh Macdonald in *Grove Music Online*. (24175) \$50



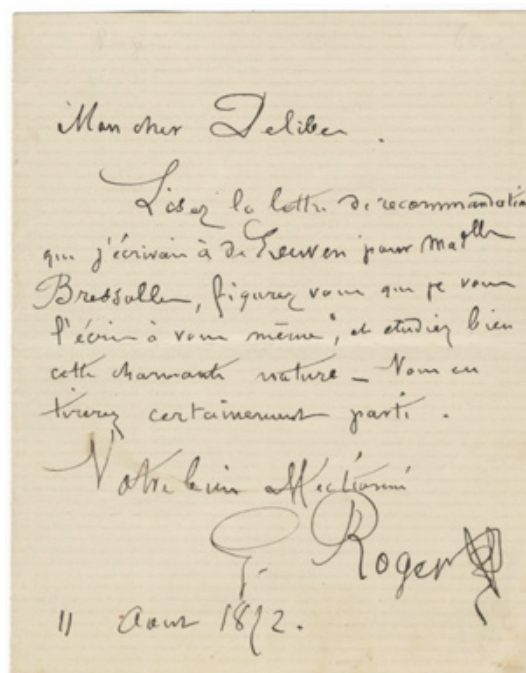
648. **ROGER, Gustave 1815-1879**

Autograph letter signed "G. Roger" to Gustave Oppelt, a poet and translator. 3 pp. Octavo. Dated Amboise, August 28 [1861-1870?]. In black ink. In French (with translation). Slightly worn and browned; creased at folds and lower left corner of third page; some edge tears; slight offsetting to blank portion of third page; annotations in pencil to upper portion of blank fourth page.

Roger thanks Oppelt for putting his name before a commission for a performance of Handel's *Messiah*. Although Gustave is not the native German they seek to sing this work in France, he believes his extensive experience translating and singing in German, as well as his vocal fitness, have prepared him for the job. He is asking 1500 francs for two concerts, in which he can sing "the second great air of Joseph, which [he] has

orchestrated, or Schubert's *Erlkönig* (in French or German), either with Berlioz's orchestration or with a first-class pianist." He will let Oppelt know about a performance of *The Seasons* in Gotha later.

"...They were counting, you tell me, on a German to sing this work in France. I do not deny that they have 25 years of experience with the great festivals but from the point of view of the French pronunciation that's not much. Whereas from the point of view of German classical music, I have 18 years of experience and of performing there. I translated into French Haydn's *Seasons*, performed Schubert's *Schöne Mullerin* eight times at the Conservatory, I performed *Israel* in Egypt at the great Festival in Rotterdam (in German), and Beethoven's *Ninth Symphony* with choruses, three big days of concerts, as in your country..." (24176) \$250



649. **ROGER, Gustave-Hippolyte 1815-1879**

Autograph letter signed "G. Roger" to composer [Léo] Delibes. 1 page of a bifolium. 12mo. Dated August 11, 1872. In black ink. In French (with translation). Slightly worn, soiled and creased; creased at fold, with small split at lower margin. Together with a hand-coloured full-length lithograph by Prodhomme of Roger in *Le Prophète* by A. Collette. 275 x 178 mm. Slightly worn and browned; a few small tears and chips to edges.

Roger jocularly exhorts Delibes to read a letter of recommendation he has written for a certain Miss Bressolles: "Read the letter of recommendation that I

wrote to [Adolphe] de Leuven for Miss Bressolles. Imagine the I am writing to you yourself, and study this charming nature well – you will certainly profit from it."

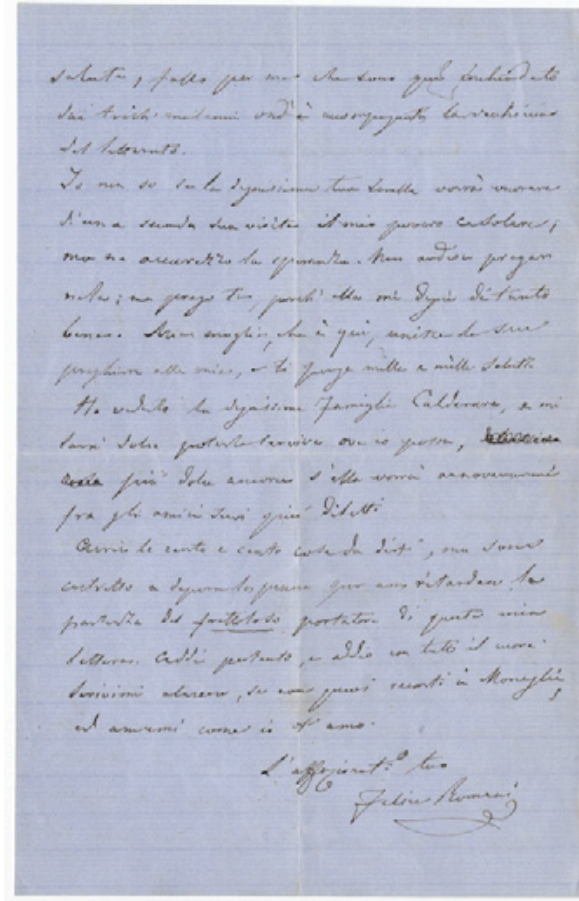
Adolphe de Leuven (1800-1884) was a French librettist and director. In all he produced more than 170 plays and librettos (usually vaudevilles or opéras comiques). From December 1862 to January 1874 he co-directed the Opéra-Comique in Paris. Lesley A. Wright in Grove Music Online. (23679) \$135



650. **ROGGERO, Margaret 1918-2011**
Bust-length photograph signed in full and inscribed "To my friend George with sincerest best wishes." From the studios of Stanley McDonald in New York. Slightly worn, soiled, and creased.

During her thirteen-year career at the Metropolitan Opera, the mezzo-soprano Margaret Roggero sang 595 performances and roughly 75 roles, including Cherubino, Mercedes, and Lola. She was especially well-known for her portrayal of Suzuki. She also appeared on Broadway (most notably as the Secretary in Menotti's The Consul) and with opera companies in San Francisco and Chicago. (23925) \$20

651. **ROMANI, Felice 1788-1865**
Autograph letter signed in full to Domenico Molinari. 2 pp. of a bifolium. Octavo, ca. 280 x 132 mm. Dated Moneglia, June 11, [18]62. In black ink on light blue paper. With a contemporary annotation (in Molinari's hand?) in black ink to verso of second leaf. In Italian (with translation). Together with autograph envelope with wax seal to verso and a partially sealed cream envelope with names and ranks of the sender (Molinari) and addressee (Romani) in black ink to

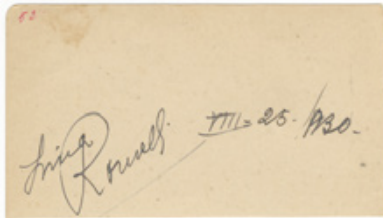


recto. Together with an engraving of Romani by Gaetano Cornienti, ca. 140 x 85 mm. Some creasing and staining, especially to folds; minor show-through to upper portion of blank third page; envelopes somewhat worn; engraving unevenly trimmed, foxed, and with small tears.

Romani ardently wishes to visit Molinari, but his health prevents it; he begs Molinari and his sister to travel to his home in Moneglia instead. In the meantime, he would like to deepen his acquaintance with the Calderara family. Unfortunately, he must cut his letter short because his impatient letter carrier is leaving.

"If my precarious health allowed me, I would go... to Santa Vittoria to fulfill the burning desire to see you and hug you, and chat with you about the fatal setbacks that intervene when we are about to see one another. I in Turin and you in Genoa! I in Genoa and you in Moneglia! I in Moneglia and you in Santa Vittoria! And always like this, constantly so until God knows when!!!... I beg you [to visit me] because you can, you are so young and healthy, do it for me, stuck here by the sad ailments that accompany my old age."

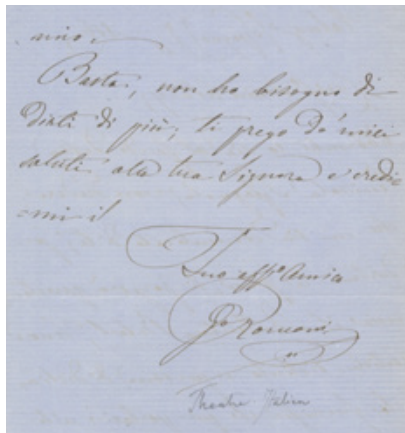
Scarce. Perhaps the most important librettist of the first half of the 19th century, Felice Romani (1788-1865) wrote libretti for operas by Rossini, Donizetti, Meyerbeer, and especially Bellini, with whom he collaborated closely. We have been unable to locate any information regarding Domenico Molinari. (23181) \$685



652. ROMELLI, Lina 1896-19??

Autograph signature dated August 25, 1930 on a slip of paper ca. 70 x 121 mm. In black ink. With the autograph signature of Guglielmo Ferrero (1871-1942), the noted Italian historian and author, dated Montevideo, September 18, 1907, to verso. Slightly worn and stained.

Romelli was a Brazilian soprano. (24500) \$20



653. RONCONI, Giorgio 1810-1890

Autograph letter signed "Go Ronconi" to [?Giulio] Alary. 2 pp. Octavo. Dated Valenza, Spain, November 7, [1]856. In black ink on blue paper. In Italian (with translation). Slightly worn; creased at folds; two minor annotations in pencil.

Ronconi, who is presently on the Spanish Peninsula, assures his friend that he has not forgotten him. He continues with a letter of recommendation for the tenor, Ventura Belart, whom he praises as both an artist and a man: "Although I may be at the bottom of

the Spanish Peninsula, don't think I've forgotten you; to give you proof, I offer you Mr. Ventura Belart, tenor, distinguished artist, and person of distinguished family, who brings himself here. I recommend him to you not only as an artist, but... as a man. He is worthy of all praise and is my friend."

Ronconi created roles for at least seven of Donizetti's operas, and Nabucco in Verdi's eponymous opera. He was also active at Covent Garden from 1847-1866. "In many ways, Ronconi was the prototype of the 'modern', Verdian baritone. As the Musical World (11 September 1847) said: 'His voice is not particularly melodious, nor is his intonation strictly true ... nevertheless ... its power is immense, and its extent extraordinary for a barytone. In forte passages its volume fills the house like a thunder-peal; and in passionate phrases, when the artist comes out with an upper G, or sometimes an A, with all his power, the effect is quite electrical'. It was clearly this (as then) unprecedented power in the highest register that Verdi exploited so thoroughly, and that became a model for many baritones of the next generation." Elizabeth Forbes and Roger Parker in Grove Music Online.

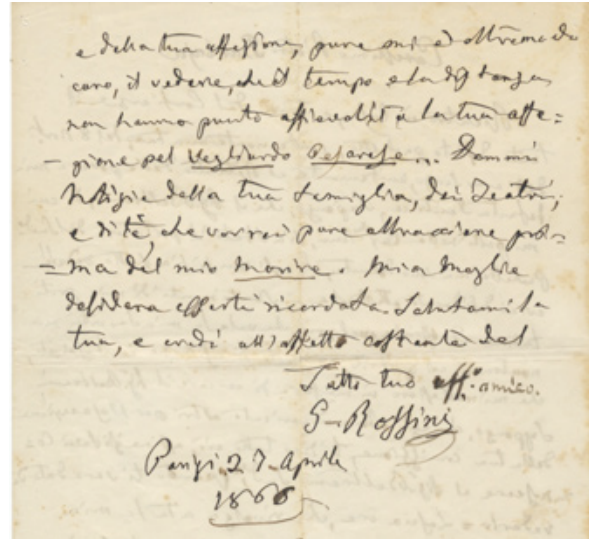
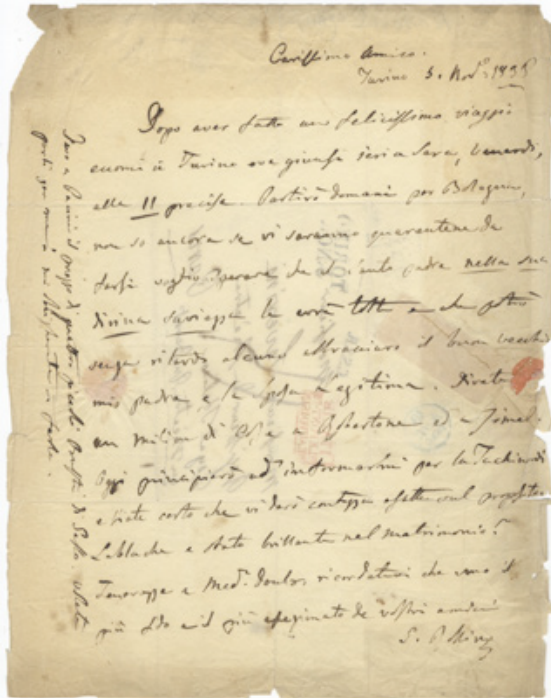
The recipient of this letter may have been the Italian composer, conductor, and singing teacher, Giulio Alary (1814-1891). Born in Mantua, he studied at the Milan Conservatory; he moved to Paris in 1838. He wrote three operas, orchestral and chamber music, arias, and melodies. (23712) \$120

Rossini Writes to Severini Mentioning the Singers Tacchinardi-Persiana and Lablache and Fellow-Composer Pacini

654. ROSSINI, Gioachino 1792-1868

Autograph letter signed "G. Rossini" to [Carlo] Severini, Director of the Théâtre Italien. 1 page. Quarto. Dated Turin, November 5, 1836. In black ink. With integral address panel and several postmarks to verso. In Italian (with translation). Slightly browned, soiled, and stained; tears and loss to edges, slightly affecting text; creased, especially at folds; early repair to left portion of verso. With remnants of original wax seal.

Rossini has arrived in Turin and will depart for Bologna the following day. He hopes that quarantines have been enforced so that he may embrace his "good old father" and "legitimate wife." **He goes on to mention two of the most celebrated singers of the day, Fanny Tacchinardi-Persiani (1812-1867) and Luigi Lablache (1794-1858), and fellow composer Giovanni Pacini (1796-1867): "... Today I will start to**



**Rossini Writes to Pietro Barbaja,
Son of the Famed Impresario Domenico Barbaja,
Who Introduced Many of Rossini's Operas to
Naples**

get information on Tachinardi[!], and be assured I will give you precise information about it. Lablache has been brilliant in [Cimarosa's] Matrimonio!... I owe Pacini the price of four small busts... Would you please give it to him for me... "

"No composer in the first half of the 19th century enjoyed the measure of prestige, wealth, popular acclaim or artistic influence that belonged to Rossini. His contemporaries recognized him as the greatest Italian composer of his time. His achievements cast into oblivion the operatic world of Cimarosa and Paisiello, creating new standards against which other composers were to be judged. That both Bellini and Donizetti carved out personal styles is undeniable; but they worked under Rossini's shadow, and their artistic personalities emerged in confrontation with his operas. Not until the advent of Verdi was Rossini replaced at the centre of Italian operatic life." Philip Gossett in Grove Music Online.

Carlo Severini was the co-director of the Théâtre Italien in Paris from 1825 until 1838. "[His] tenure was one of the high points in the history of the Théâtre Italien, a period that featured the Parisian premières of works such as Anna Bolena and La sonnambula, the world première of I puritani and regular appearances by such great singers as Grisi, Rubini, Tamburini and Lablache. In [1838] Severini met a premature death in a fire at the theatre, apparently in an attempt to save administrative papers." Steven Huebner in Grove Music Online. (23508) \$1,200

655. ROSSINI, Gioachino 1792-1868

Autograph letter signed "G. Rossini" to Pietro [Barbaja]. 2 pp. of a bifolium. Octavo. Dated Paris, April 27, 186[5]. In black ink. In Italian (with translation). Occasional minor early annotations, the most important of which change the letter's year from 1865 to 1866; some foxing and creasing, especially at folds; slight offsetting to recto of second leaf; several pinholes to edges.

Rossini is very happy to have found a missing package which contains, among other things, a portrait of his dear deceased mother. He would like Pietro to relay his thanks to a certain Signor Beltrami, who must have delivered it. Rossini is, furthermore, grateful that Pietro sent him the package, and that his affection for him has not waned: "I re-entered my house, and found... the much desired package containing one of your [letters] from November 8 of last year, together with the portrait of my poor deceased mother... The observation that neither time nor distance have at all dulled your affection for this old Pesarese fogey is nonetheless extremely dear to me... Give me news of your family, of the theaters, and of you, whom I would also like to embrace before my death."

Rossini was extremely fond of his mother, Anna Giudarini (1771-1827), a singer of some local importance. When she died, during the triumphant debut of his Moïse at the Paris Opéra, he was heartbroken. One anecdote describes him bowing in front of an ecstatic Parisian audience, with tear-

soaked eyes, murmuring "But she is dead!" At least two portraits of Rossini's mother survive: a lithograph of the young Anna in theatrical costume, and an oil painting of her in her old age. This letter quite plausibly refers to the latter. Both portraits are described by Bruno Cagli and Mauro Bucarelli in *La Casa di Rossini: Catalogo del museo*, pp. 118-119.

Pietro Barbaja was the son of the famed Italian impresario Domenico Barbaja, who introduced a number of Rossini's operas to Naples. (23213) \$1,500



Ex Libris the Noted Contralto Sofia Scalchi-Lolli

656. ROSSINI, Gioachino 1792-1868

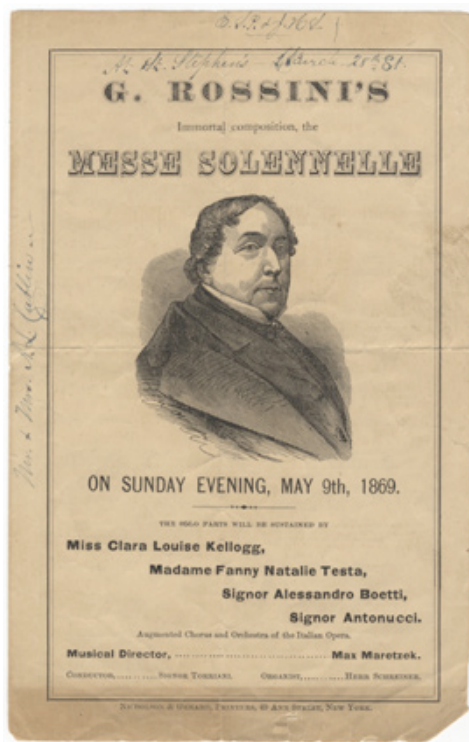
La Cenerentola ossia La Bontà in Trionfo Melodramma Giocoso in Due Atti di Jacopo Ferretti... Rappresentato per la Prima Volta al Teatro Valle in Roma il Carnevale del 1817. Riduzione per Canto e Pianoforte di Ales. Truzzi. [Piano-vocal score]. Milano... Napoli... Roma... Firenze: Ricordi [PNs 26706-26743], [1857].

Oblong folio. Half dark red leather with gilt titling to spine. 1f. (title), [i] (named cast list), [i] (index), 467, [i] (blank) pp., being 38 numbers from the opera each with individual pagination. From the library of the noted contralto **Sofia Scalchi-Lolli** (1850-1922), with her name stamped in gilt to upper board. Binding considerably worn; boards detached. Some browning; occasional foxing; lacking four leaves (pp. 169-172, supplied in photocopy); single crease to title leaf; occasional minor defects.

Gossett p. 336, no. 10.

A dramma giocoso after Charles Perrault's Cendrillon and librettos by Charles-Guillaume Etienne for Nicolas Isouard's Cendrillon (1810, Paris) and

Francesco Fiorini for Stefano Pavesi's Agatina, o La virtù premiata (1814, Milan), La Cenerentola was first performed in Rome at the Teatro Valle on January 25, 1817. Written in a little over three weeks, the work quickly proved to be enormously popular in Italy and abroad. Although it was performed only intermittently in the years following the composer's death, it began to return to the repertory in the 1920s and early 1930s. Robert Orledge in Grove Music Online. Many distinguished singers, including Laure Cinti-Damoreau, Maria Malibran, Sofia Scalchi-Lolli, and Conchita Supervia, have interpreted the title role. Scalchi-Lolli had a successful career performing at numerous opera houses in Europe and the United States, including many performances at Covent Garden and the Metropolitan Opera. (23043) \$150



657. ROSSINI, Gioachino 1792-1868

Program for a performance of the composer's Messe Solennelle on May 9th, 1869 in New York. Octavo. 4 pp. With an engraved bust-length portrait of Rossini to page 1. A contemporary manuscript note to upper margin identifies the venue as St. Stephen's Church on 28th Street in New York. Worn and browned; several small tears including to central fold and edges.

Solo parts were performed by Clara Louise Kellogg, Fanny Testa, Alessandro Boetti, and Signor Antonucci; the musical director was Max Maretzek. (24420) \$50



658. ROTHENBERGER, Anneliese 1924-2010

Bust-length photograph signed in full and dated Spring, 1960 on verso. Ca. 139 x 90 mm. From the studios of Neuß, Wickrath; Electrola. With a list of opera arias Rothenberger had recorded for Electrola's long-playing LPs printed to verso in German. Slightly worn.

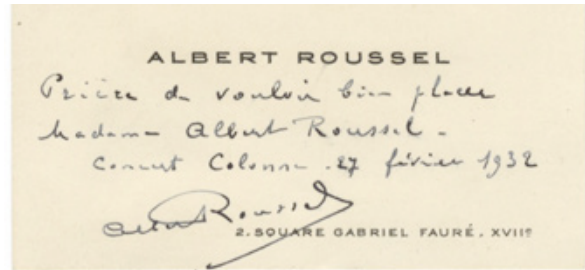
Anneliese Rothenberger made her Metropolitan début as Zdenka in 1960. "She sang regularly at Munich and Vienna from the mid-1950s. Her large repertory included Mozart's *Ilia*, *Susanna* and *Pamina*, Berg's *Lulu*, *Adele* (*Die Fledermaus*), and the title role of Heinrich Sutermeister's *Madame Bovary*, which she created in Zürich (1967). Rothenberger had unusual acting ability and a light, well-schooled voice. She made several complete recordings of both opera and, especially, operetta, and wrote an autobiography, *Melodie meines Lebens* (Munich, 1972)." Harold Rosenthal in *Grove Music Online*. (24061) \$25

**Roussel's Visiting Card
with Autograph Note Signed**

659. ROUSSEL, Albert 1869-1937

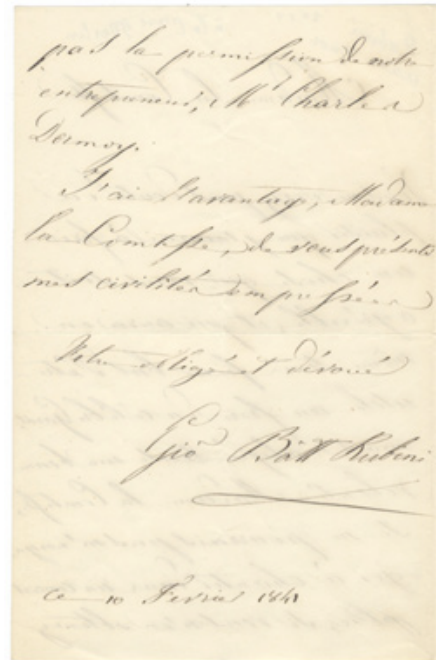
Visiting card with autograph note, signed in full. Ca. 63 x 86 mm. In French (with translation). Remnants of former mount to verso.

Roussel asks his correspondent to provide a seat for his wife at an upcoming concert: "Please provide a seat for Madame Albert Roussel [at] the Colonne concert on February 27, 1932."



"In the music Roussel composed after 1925 he achieved his ideal of 'a music willed and realized for its own sake'. An eclectic, he forged a personal, unique style in a modern idiom resting on the foundations of traditional music. Never having wished for disciples, he remained independent and unique." Nicole Labelle in *Grove Music Online*.

Founded in 1873 by French violinist and conductor Edouard Colonne (1838-1910), the Association Artistique des Concerts Colonne, dedicated to the performance of contemporary French music, is still in existence. (23355) \$350



In the Hand of the Creator of Many Tenor Leads

660. RUBINI, Giovanni Battista 1794-1854

Autograph letter signed "Gio. Batt. Rubini" to an unidentified Countess. 2 pp. of a bifolium. Octavo. Dated February 10, 1841. In black ink. In French (with translation). Slightly worn; creased at folds and lower corners; minor offsetting to blank third page.

"...You must not doubt the pleasure I would have taken in doing something which would be pleasant for you, and which at the same time would have had the goal of being useful to the brother of the celebrated Garat, but in spite of all my best wishes, Countess, I could not make an engagement to sing in a public concert, if you do not obtain permission for it from our impresario, Mr. Charles Demoy..."

"It was in the new Romantic style of Bellini and Donizetti that [Rubini] came into his own: he proved a vital influence on Bellini, creating the tenor leads in Bianca e Gernando (*Gernando*, 1826, Naples), *Il pirata* (*Gualtiero*, 1827, Milan), *La sonnambula* (*Elvino*, 1831, Milan) and *I puritani* (*Arturo*, 1835, Paris). During the composition of *Il pirata* he lodged with the composer, trying out each piece as it was written. Likewise, Bellini refused to commit to paper a note of Arturo's music in *I puritani* until Rubini was available to be consulted. The Donizetti premières in which Rubini was involved include, in Naples, *La lettera anonima* (1822), *Elvida* (1826), *Gianni di Calais* (1828), *Il paria* (1829) and *Il giovedì grasso* (1829) and, more importantly, *Anna Bolena* (*Percy*, 1830, Milan) and *Marino Faliero* (*Fernando*, 1835, Paris)... During Rubini's career the tenor, traditionally the young hero of opera buffa, was assuming the same role in the serious genre. In the new Romantic opera of the 1830s Rubini had at his disposal an intensity of expression that far outshone the cool heroics of the castratos and their female successors. His phenomenally high range, which induced Bellini to include a high F for him in the third act of *I puritani*, must be understood in the context of the convention of his day, when no tenor was expected to sing any note higher than a' with full chest resonance... He is also credited with introducing Romantic mannerisms such as the 'sob'. He was neither good-looking nor a good actor; his strength lay in the beauty of his tone and the natural artistry of his phrasing." Julian Budden in *Grove Music Online*.

The "celebrated Garat" to whom Rubini refers may have been the noted French singer Pierre Garat (1762-1823) or his uncle, Dominique Joseph Garat (1749-1833), an important French writer and politician. (24179) \$425



661. **RUBINSTEIN, Anton 1829-1894**
Bust-length carte de visite photograph of the noted Russian pianist, composer, and conductor in formal attire. Published in Berlin. Ca. 106 x 63 mm. Mount slightly browned; some minor surface staining. (24538) \$45



662. **RYSANEK, Leonie 1926-1998**
Bust-length role portrait photograph of the soprano as Senta in Wagner's *Der fliegende Holländer*, signed in full. With bass-baritone George London (1920-1985) as the Dutchman. Ca. 253 x 205. Slightly worn and creased; signature faded. light stain and annotation in black ink to verso.

At the first postwar Bayreuth Festival in 1951 [Rysanek's] Sieglinde created a sensation... Her opulent voice, with its thrilling upper register, and her dramatic temperament were heard and seen to advantage in the title roles of *Die Liebe der Danae*, *Die ägyptische Helena* and *Salome*, as the Empress in *Die Frau ohne Schatten* and *Chrysothemis*, and as *Lady Macbeth*, *Turandot*, *Tosca*, *Santuzza* and *Medea*... She returned to Bayreuth as *Elsa* (1958), *Elisabeth* (1964) and *Kundry* (1982). In 1959 she made her *début* at the Metropolitan, replacing Callas as *Lady Macbeth*. She then appeared there regularly in the Italian and the German repertoires, sharing most of her time between New York and the Vienna Staatsoper, with guest appearances in other leading European houses... Her later roles included *Kabanicha*, *Herodias* (Salome) and *Clytemnestra*, which she sang at the Salzburg Festival in 1996, her final stage appearance. She recorded many of her main roles, most notably *Sieglinde* (under both *Furtwängler* and *Böhm*), *Lady Macbeth*, the Empress and *Electra*." Harold Rosenthal and Alan Blyth in *Grove Music Online*. (23928) \$20



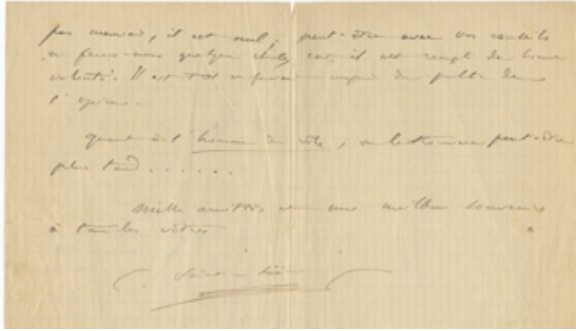
663. **RYSANEK, Leonie 1926-1998**
Half-length role portrait photograph of the soprano as *Elisabeth* in Wagner's *Tannhäuser*, signed in full and inscribed: "Best wishes." From the studio of Louis Mélançon, the Metropolitan Opera House, New York. Ca. 253 x 203 mm. (23927) \$40



664. **RYSANEK, Leonie 1926-1998**
Signed program excerpt from a Metropolitan Opera program for a performance of Strauss's Die Frau ohne Schatten, New York, March 24, 1978. Octavo. 2 pp. With large autograph signature in ink. Slightly worn, with minor loss to lower corner. (24456) \$25

Saint-Saëns Writes Regarding his Opera, Les Barbares

665. **SAINT-SAËNS, Camille 1835-1921**
Autograph letter signed "C. Saint-Saëns," most likely to dramatist Victorien Sardou. 2 pp. of a bifolium. Octavo. Dated Paris, August 16, 1901. Decorative initial incorporating a serpent's head and text in black ink on lined paper. In French (with translation). Slightly worn, browned and stained; creased at folds and somewhat overall; short splits to at upper and lower portions of central fold; small edge tears.



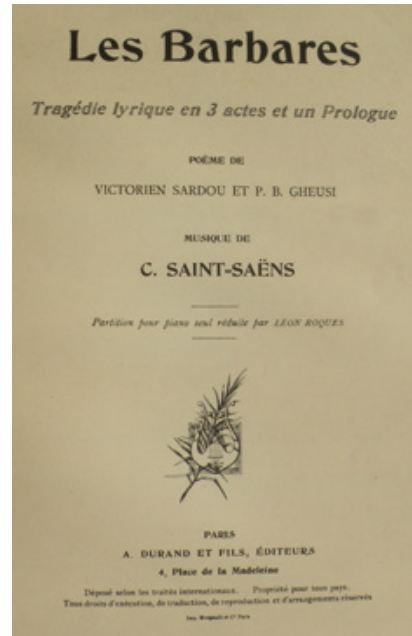
Saint-Saëns discusses the casting of the principal tenor role for the première of his opera, *Les barbares*. Saint-Saëns's correspondent was probably Victorien Sardou, the opera's co-librettist.

"[Guillaume] Ibos has stage presence and shines with a lively radiance in loud passages, but sings flat in soft passages... [Emilio de] Marchi, the new Italian phoenix, doesn't sing in French... [Albert] Vaguet will sing wonderfully. As an actor, he's not bad, he's hopeless; but perhaps with your advice we will do something about him because he is full of drive. He is already a favorite with the opera audience."

"Like Mozart, to whom he was often compared, [Saint-Saëns] was a brilliant craftsman, versatile and prolific, who contributed to every genre of French music. He was one of the leaders of the French musical renaissance of the 1870s." Sabina Teller Ratner et al. in *Grove Music Online*.

Albert Vaguet (1865-1943) did indeed sing Marcomir, the principal tenor role, in the première of *Les Barbares*, which took place at the Paris Opéra on October 23, 1901. Guillaume Ibos (1860-1952) sang the title role in the first Paris performance of Massenet's opera *Werther* in 1893. In 1900, the year before this letter was written, Emilio de Marchi (1861-1917) created the role of Cavaradossi in Puccini's *Tosca*.

Victorien Sardou (1831-1908) was a prominent French dramatist best known for his historical melodramas and comedies. Opera composers were attracted to his melodramas in particular: Puccini's *Tosca*, for instance, is based on Sardou's play of the same name. Although he himself did not provide many libretti, he worked closely with Saint-Saëns on *Les barbares*. (23509) \$750



666. SAINT-SAËNS, Camille 1835-1921

Les Barbares Tragédie lyrique en 3 actes et un Prologue Poème de Victorien Sardou et P.B. Gheusi... Partition pour piano seul réduite par Léon Roques. [Piano score]. Paris: A. Durand et Fils [PN D. & F. 6056], [1902].

Small folio. Original publisher's printed wrappers. 1f. (recto title, verso table of contents), 187 pp. music. Wrappers defective at spine. Slightly worn; many signatures loose.

First Edition. Ratner 255.

The première of Les Barbares, in Paris at the Académie Nationale de Musique on October 23, 1901, was a great success. "Live oxen were brought on stage in an ensemble and gave the management many problems of housing and feeding during performances." Debussy famously criticized the opera as being a vehicle unworthy of the composer's talents. Brian Rees: *Camille Saint-Saëns*, p. 348. (23099) \$35

A Quotation from the Composer's Op. 22 Piano Concerto

667. SAINT-SAËNS, Camille 1835-1921

Autograph musical quotation signed "C. Saint-Saëns," being the opening of the solo part of the composer's Piano Concerto no. 2 in G minor, op. 22. On an album leaf ca. 128 x 218 mm. Dated 1904. Notated in black ink. Single stave with bass clef and G minor key signature. Remnants of mounting tape to upper edge.



Together with a vintage postcard photograph of the composer seated by Pierre Petit published by the Collection Maurice Senart et Cie.

Saint-Saëns composed the Piano Concerto in G minor during a 3-week period in 1868. It premiered in Paris shortly thereafter, with Anton Rubinstein conducting and the composer at the piano. Although the premiere was not successful (in part due to Saint-Saëns's ill-prepared performance), the work eventually became the composer's most popular piano concerto.

(23302)

\$750



Albert Saleza

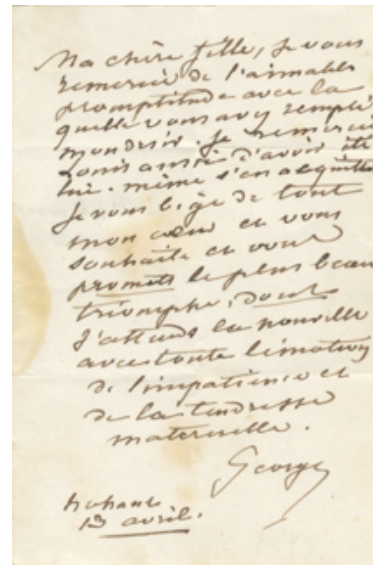
668. SALEZA, Albert 1867-1916

Large photograph by the New York studio of Aimé Dupont of Saleza as Rodolfo in Puccini's La Bohème. [ca. 1900]. 348 x 268 mm. With "Albert Saleza" finely printed below photograph. Laid down to publisher's board; matted. Some very minor imperfections.

Saleza, a French tenor, "sang Rodolfo at the first Metropolitan performance of Puccini's La bohème in 1900, evoking 'a frenzy of enthusiasm' (Krehbiel)... He had, according to Henderson, 'a pure, mellow tenor voice of admirable quality... elegant diction... [and] the finish of the Gallic school' in his phrasing." Elizabeth Forbes in Grove Music Online. He also sang in the first Paris performance of Verdi's Otello.

The Belgian-born American photographer and sculptor Aimé Dupont (1842-1900) was the official photographer of the Metropolitan Opera, best-known for his photographs of singers; following his death his wife Etta continued the business.

A rare and striking image, contemporary to the time of Saleza's performance as Rodolfo at the first Metropolitan Opera performance of La Bohème. (24332) \$165



George Sand Writes to Pauline Viardot About her Performance in Meyerbeer's La Prophète

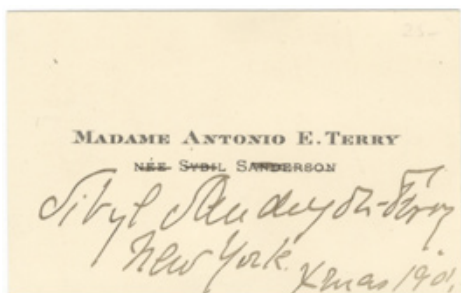
669. SAND, George [pseud. Amantine-Lucille-Aurore Dupin] 1804-1876

Autograph letter signed to Pauline Viardot. [1849]. 1 page of a bifolium. 12mo. Signed "Georges." April 13, n.y. With integral autograph address panel. Together with a small envelope with a note in a late 19th-century hand "Lettre de George Sand offerte par Madame Viardot le lundi 2 aout 1886." Slightly worn and stained; creased at folds; remnants of wax seal to verso with minor paper loss; slightly trimmed. Sand assures Viardot of an impending triumph, and will wait impatiently, and "avec... la tendresse

maternelle," for news; Viardot was to appear as Fides in the première of Meyerbeer's *La Prophète* at the Paris Opera on April 16, 1849.

Georges Sand (1804-1876) was an iconic French feminist novelist and memoirist, remembered as much for her affair with composer Frédéric Chopin as for her considerable literary accomplishments.

*Pauline Viardot (1821-1910) was a distinguished French singer and composer whose voice inspired many of the nineteenth's century's most important composers. Sand supposedly modeled the heroine of her novel, Consuelo, after her. As Viardot's reply to Sand, penned at one o' clock in the morning of April 17, 1849, indicates, her April 16 performance was indeed a triumph: "Victory, VICTORY, my dear Ninounne! and good night!" April Fitzlyon: *The Price of Genius*, p. 244. (23174) \$950*



670. SANDERSON, Sybil 1865-1903

Visiting card signed "Sybil Sanderson-Terry." Ca. 61 x 97 mm. Dated New York, [December 25,] 1901. With "Madame Antonio E. Terry" and "née Sybil Sanderson" printed to recto, crossed out in Sanderson's hand. Faint annotation in pencil to upper right corner.

Sanderson, an American soprano, "studied with Sbriglia and Mathilde Marchesi in Paris and made her début (under the name of Ada Palmer) as Massenet's Manon at The Hague in 1888. Massenet, impressed by her beauty and her voice with its range of three octaves, wrote the title roles in two operas for her: Esclarmonde, in which she made her Paris début at the Opéra-Comique in 1889; and Thaïs, in which she made her Opéra début in 1894. She appeared in Brussels (1890-91) and at Covent Garden (1891), where she sang Manon. She created the title role in Saint-Saëns's Phryné (1893, Opéra-Comique) and also sang Gilda and Gounod's Juliet. She sang in St Petersburg, Moscow and New York, making her Metropolitan début in 1895 as Manon opposite Jean de Reszke. She did not have an outstandingly large or beautiful voice, but its phenomenal range

compensated for any lack of size and warmth." Elizabeth Forbes in Grove Music Online. (23694) \$35



671. SANDERSON, Sibyl 1865-1903

Autograph signature dated New York, January 15, 1895. On card stock, ca. 45 x 82 mm. Together with a waist-length photographic illustration of the soprano in the title role of Massenet's Thaïs, ca. 183 x 128 mm. (24351) \$40



672. SANDERSON, Sybil 1865-1903

Half-length reproduction of an original etching by Fernand Desmoulin (1853-1914) of the noted American soprano in costume as Esclarmonde.

150 x 100 mm. "Extrait des Albums Mariani" printed to lower left corner. (24632) \$40



673. **SARASATE, Pablo 1844-1908**
Fine cabinet card photograph by J.C. Schaarwächter in Berlin. Embossed date of 1891. 145 x 101 mm., laid down to publisher's printed mount. Slightly warped. (27705) \$85



An Attractive Vintage Photograph Signed of the Young Dramatist

674. **SARDOU, Victorien 1831-1908**
Original three-quarter length portrait photograph of the dashing young dramatist, seated with book in hand, with an autograph inscription to mat signed "Vict Sardou" to "Miss [?Agnes] Ethel from a wholly devoted author," dated July 20, 1892. In original mat

within red and gilt decorative borders. Image size ca. 239 x 178 mm., overall size ca. 366 x 305 mm. In French (with translation). Photograph slightly stained and detached from mat; verso browned; mat worn; remnants of former mount to verso.

Victorien Sardou (1831-1908) was a prominent French dramatist best known for his historical melodramas and comedies. Opera composers were attracted to his melodramas in particular: Puccini's Tosca, for instance, is based on Sardou's play of the same name. Although he did not provide many libretti directly, he worked very closely with Saint-Saens on Les barbares.

Sardou's dedicatee may have been Agnes Ethel (1846-1903), a prominent Broadway actress. In September 1872 Ethel appeared in Agnes, a play Sardou wrote especially for her; presented by the Union Square Theatre in New York, it ran for 100 performances. (24340) \$375



675. **SAUER, Emil 1862-1942**
Head-and-shoulders vintage postcard photograph of the German pianist, teacher, and composer. Published in London by Breitkopf & Härtel. Very slightly worn; some silvering and slight darkening to lower edges.

"Sauer was acknowledged by his colleagues as a near-perfect interpreter of the masterworks of the repertory, matching an exceptionally developed technique with both temperament and poetic inspiration. His own compositions, which include two piano concertos, two sonatas and several other bravura works for piano, make brilliant use of the instrument." James Methuen-Campbell in Grove Music Online. (24616) \$25



676. SAYÃO, Bidú 1902-1999

Bust-length role portrait photograph in the title role in Massenet's Manon, signed in full. Ca. 254 x 202 mm. "3rd Act Manon" notated in blue ink at head of verso.

In 1937 Brazilian soprano Sayão Bidú "enjoyed a tremendous success as Massenet's Manon on her début at the Metropolitan (1937), initiating a New York career that lasted until 1951 in lyric and coloratura soprano roles such as Gilda, Rosina, Gounod's Juliet, Mélisande, Violetta, Mimì, Norina, Adina, Zerlina and – perhaps most memorably – Susanna. She exuded feminine charm, warmth and refinement on stage, singing with pure, silvery tone and enlivening soubrette roles without recourse to soubrette mannerisms. She retired from the stage in 1958. In addition to concert appearances (many with Toscanini), she gave frequent recitals. Her many recordings, which include Zerlina, Susanna, Juliet (with Björling) and Manon, show the vitality, delicacy and pathos of her readings." Martin Bernheimer and Alan Blyth in Grove Music Online. (23933) \$35



677. SAYÃO, Bidú 1902-1999

Full-length role portrait photograph as Zerlina in Mozart's Don Giovanni, signed in full. Ca. 252 x 202 mm. Lower left corner creased. (23930) \$35



678. SAYÃO, Bidú 1902-1999

Three-quarter length role portrait photograph as Juliette in Gounod's Roméo et Juliette, signed in full and dated May 2, 1987. Ca. 254 x 190 mm. Inscribed to Dr. William Tortolano, with "Romeo and Juliette" in Sayão's hand at head of verso.

Dr. William Tortolano is Professor Emeritus of Music and Fine Arts at Saint Michael's College, Vermont. (23932) \$35



679. SAYÃO, Bidú 1902-1999

Three-quarter length role portrait photograph as Susanna in Mozart's Le nozze di Figaro, signed in full and dated 1947. Ca. 255 x 204 mm. Inscribed to Mr. Jimmy Nisbett. Slightly worn, soiled, and cracked; remnants of tape to verso. (23934) \$30



680. SAYÃO, Bidú 1902-1999

Three-quarter length role portrait photograph as Violetta in Verdi's *La Traviata*, signed in full. Ca. 253 x 203 mm. Annotation in blue ink to upper edge of verso. (23931) \$35



681. SCALCHI, Sofia 1850-1922

Autograph signature ("Sofia Scalchi-Lolli") of the noted Italian contralto dated 1884. On card stock, ca. 64 x 100 mm. Together with a three-quarter-length photographic reproduction of Scalchi in a travesty role. Ca. 74 x 54 mm. Signature slightly trimmed at right edge just touching flourish; laid down with photograph to ivory mount, ca. 84 x 177 mm.

Scalchi "made her début in 1866 at Mantua as Ulrica in *Un ballo in maschera*. In 1868 she sang *Azucena* in *Il trovatore* at Covent Garden, where she returned virtually every year until 1889; she was also active in St Petersburg from 1872 to 1881 and in 1889-90. Her repertory included many travesty roles as well as *Maddalena* (*Rigoletto*), *Amneris* (*Aida*), *Léonore* (*La favorite*), *Fidès* (*Le prophète*) and *Ortrud* (*Lohengrin*). In 1882 she appeared at Buenos Aires, Rio de Janeiro and at New York, where she made her début at the Academy of Music as *Arsaces* (*Semiramide*). At the

opening night of the Metropolitan (22 October 1883) she sang *Siebel* in *Faust*; after singing *Cenerentola* at Florence (1886) and *Vanya* in the first London performance of Glinka's *A Life for the Tsar* at Covent Garden (1887), she returned to New York as *Emilia* in the first American performance of Verdi's *Otello* at the Academy of Music (1888). During her last seasons at the Metropolitan she sang Gluck's *Orfeo* (1893), *Beppe* in *L'amico Fritz* (1894) and *Mistress Quickly* in the American première of *Falstaff* (1895). She retired in 1896. Her voice was voluminous but very flexible, with a wide range." Elizabeth Forbes in *Grove Music Online*. (24522) \$35

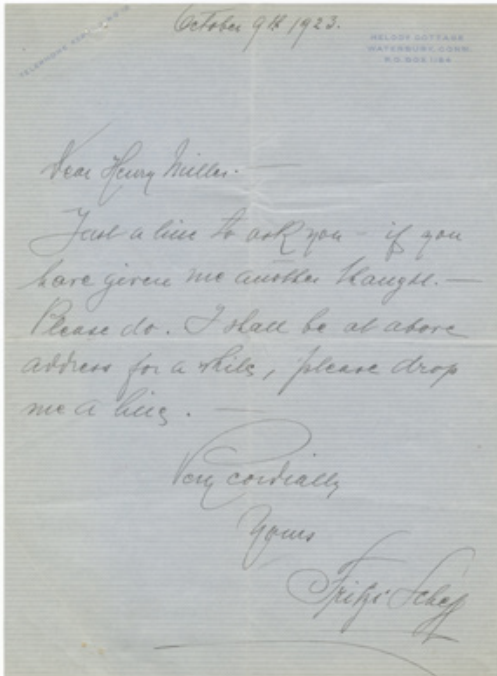


682. SCALCHI, Sofia 1850-1922

Autograph signature ("Sofia Scalchi Lolli") dated San Francisco, January 31, 1887. On card stock, ca. 61 x 93 mm. Laid down to a bust-length lithograph of the singer, ca. 296 x 231 mm. Autograph slightly stained at edges; lithograph lacking blank portions of left margin, not affecting image. (24346) \$50

683. SCHEFF, Fritzi 1879-1954

Autograph letter signed in full to Henry Miller. 1 page. Octavo. Dated October 9, 1923. In black ink. On light blue stationery with Scheff's telephone number and Waterbury, Connecticut address embossed at head. Slightly worn and soiled; creased and very slightly split at folds; lower left corner creased; small perforation, partially obscuring telephone number, to upper left corner; two very small tears to left edge.



"Just a line to ask you if you have given me another thought. Please do. I shall be at above address for a while, please drop me a line. Very cordially yours."

Scheff, an Austrian soprano, "studied with her mother, the soprano Anna Jäger, and then in Munich and Frankfurt, where she made her début in 1896 as Gounod's Juliet. After singing Martha at Nuremberg she was engaged at the Hofoper in Munich, making her début in 1897 as Marie (La fille du régiment). In 1900 she first appeared at Covent Garden as Nedda and at the Metropolitan as Marzelline. Her repertory included Cherubino, Zerlina, Marguerite, Elsa and Asa, which she sang in the American première of Paderewski's Manru (1902, New York). She created the title roles of two Victor Herbert operettas, Babette (1903) and Mlle Modiste (1905). Having scored an enormous success in these works, both written specially for her, she abandoned the opera house for Broadway." Harold Rosenthal in Grove Music Online. (23695) \$45

Portraits of the Noted Baritone

684. SCHEIDEMANTEL, Karl 1859-1923

[Mascagni - *Cavalleria rusticana* - Signed]

Waist-length role portrait cabinet card photograph as Alfio in Mascagni's *Cavalleria rusticana*, signed in full. From the studio of Hanns Hanfstaengl - C. A. Teich in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x108 mm. Slightly worn and browned.



A student of Julius Stockhausen, Scheidemanntel was one of Germany's leading baritones. After early years in Weimar, he spent most of his singing career, from 1886 to 1911, at the Dresden Hofoper, with guest appearances in many places including Covent Garden (from 1884). Famous as a Wagnerian singer, he participated in all Bayreuth festivals from 1886 to 1892, where he sang Wolfram, Telramund, Kurwenal, Hans Sachs, Amfortas, and Klingsor. Roles by other composers in which he excelled were Pizarro, Alfio (*Cavalleria rusticana*), and *Scarpia*; he created the roles of *Kunrad* (*Feuersnot*) and *Faninal* (*Der Rosenkavalier*) for Richard Strauss. (23773) \$135



685. SCHEIDEMANTEL, Karl 1859-1923

[Mozart - *Don Giovanni* - Signed]

Three-quarter length role portrait cabinet card photograph as *Don Giovanni* in Mozart's opera of the same name, signed in full. From the studio of Hanns

Hanfstaengl - C. A. Teich in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 108 mm. Slightly worn and browned. (23775) \$135



686. SCHEIDEMANTEL, Karl 1859-1923
[?Mozart - *Die Zauberflöte* - Unsigned]

Full-length role portrait cabinet card photograph, possibly as Papageno in *Die Zauberflöte*. From the studio of Hanns Hanfstaengl - C. A. Teich in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 108 mm. With handstamp "Papeterie Jahn Dresden, 3 Pragerstrasse 3" to verso. Slightly worn and somewhat browned. (23805) \$40

687. SCHEIDEMANTEL, Karl 1859-1923
[Nessler - *Der Trompeter von Säkkingen* - Unsigned]

Full-length role portrait cabinet card photograph as Werner in *Der Trompeter von Säkkingen* by Victor Nessler (1884). From the studio of W. Höffert in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 108 mm. Slightly worn and browned.



"Scheidemantel made his entrance to the ensemble of the Dresden Hoftheater [in 1886] as Werner (in *Der Trompeter von Säkkingen*)." Wildberg, ed.: *Das Dresdner Hoftheater der Gegenwart*, 2nd ed. (Dresden and Leipzig, 1902), p. 192. (23806) \$55



688. SCHEIDEMANTEL, Karl 1859-1923
[Rossini - *Guillaume Tell* - Signed]

Waist-length role portrait cabinet card photograph as Guillaume Tell in Rossini's opera of the same name, signed in full. From the studio of Hanns Hanfstaengl - C. A. Teich in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 108 mm. Slightly worn and browned; signature very slightly faded. (23771) \$125



689. SCHEIDEMANTEL, Karl 1859-1923
 [?Rossini - *Guillaume Tell* - Unsigned]
Three-quarter length role portrait cabinet card photograph in costume, possibly in Rossini's Guillaume Tell. From the studio of Hanns Hanfstaengl - C. A. Teich in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 108 mm. Slightly worn and browned. (23804) \$45



691. SCHEIDEMANTEL, Karl 1859-1923
Bust-length cabinet card photograph in formal attire, signed in full. From the studio of W. Höffert in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 105 mm. Slightly worn and faded. (23774) \$135



690. SCHEIDEMANTEL, Karl 1859-1923
 [Rossini - *Il barbiere di Siviglia* - Unsigned]
Full-length role portrait cabinet card photograph as Figaro in Rossini's Il barbiere di Siviglia. From the studio of Hanns Hanfstaengl - C. A. Teich in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 108 mm. Slightly worn, browned, and foxed. (23803) \$60



692. SCHEIDEMANTEL, Karl 1859-1923
Three-quarter length cabinet card photograph in formal attire. From the studio of W. Höffert in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 165 x 108 mm. Annotation in an unidentified hand in black ink to verso: "Herr Carl[!] ScheidemanTEL." Slightly worn and browned. (23808) \$45



693. SCHEIDEMANTEL, Karl 1859-1923

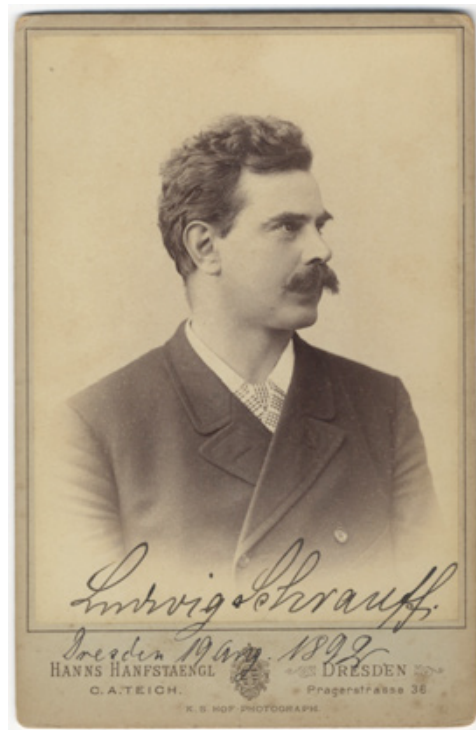
Bust-length cabinet card photograph in formal attire. From the studio of W. Höffert in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 166 x 109 mm. Slightly worn and browned. (23807) \$65

*Schorr excelled in the great Wagnerian bass-baritone parts in Berlin, Bayreuth (1925–31), Covent Garden (1925–33), and "especially at the Metropolitan (every season from 1924 to 1943), where he also sang Pizarro, Strauss's Orestes and John the Baptist. His Wotan and Hans Sachs long dominated the international operatic scene; he was beyond question the leading exponent of these and of numerous other Wagnerian roles, especially the Dutchman. His voice had majesty and unflinching beauty; he never fell into the notorious 'Bayreuth bark', but maintained a steady legato flow of tone even in declamatory passages. The most important part of his recorded legacy consists of the extensive Wagnerian excerpts made in his prime, in which his impeccable enunciation plays an important part in the impression of authority that he conveys. One can believe in the grandeur of a Wotan whose utterances are so commandingly distinct, and in the poetic sensibility of a Hans Sachs to whom words are of such evident importance." Desmond Shawe-Taylor in *Grove Music Online*. (24063) \$85*



694. SCHORR, Friedrich 1888-1953

Bust-length role portrait postcard photograph as Wotan in Wagner's Der Ring des Nibelungen, signed "Fried Schorr." Ca. 140 x 89 mm. Dated "April 1933" in black ink in another hand to verso. Slightly worn, soiled, cracked, and warped; minor foxing to verso.



695. SCHRAUFF, Ludwig 1851-1921

Bust-length cabinet card photograph in formal attire, signed in full and dated Dresden, August 19, 1892. From the studio of Hanns Hanfstaengl - C. A. Teich, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 108 mm. Slightly worn, foxed, and browned.

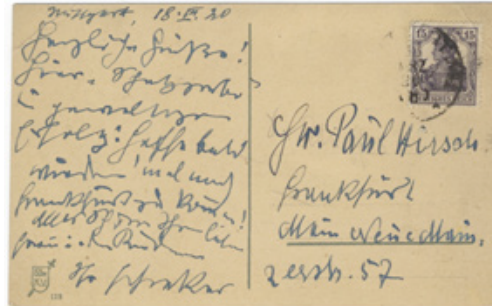
Baritone Ludwig Schrauff was originally trained as a brewer. After military service in the Franco-Prussian War he became a businessman in Frankfurt. Kapellmeister Ignaz Lachner suggested that he take singing lessons, and in 1874 the Frankfurt opera hired him as a chorister. From 1878 he appeared in solo roles, wirts in Regensburg. In 1887 he became a member of the Dresden Hofoper. He appeared in a variety of roles including Guillaume Tell, Wolfram, Amonasro, and Wotan. See Kutsch and Riemens, *Großes Sängerlexikon*, 3rd ed. (Berlin 2004). (23779) \$75



696. **SCHRAUFF, Ludwig 1851-1921**
Three-quarter length role portrait cabinet card photograph as Wotan in Wagner's Ring, signed in full. Ca. 1892. From the studio of Teich Hanfstaengl in Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 165 x 107 mm. Slightly worn and browned. (23778) \$75

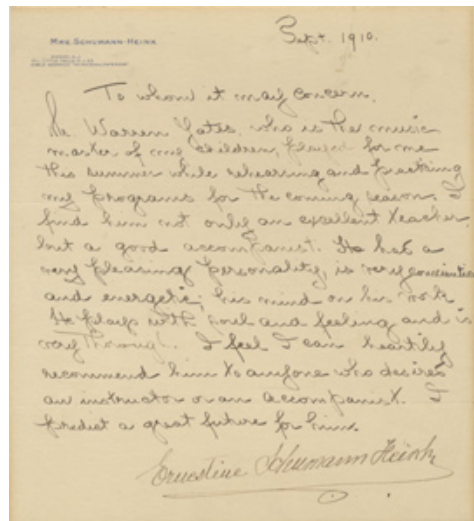
Schreker Writes Regarding his Opera, *Der Schatzgräber*

697. **SCHREKER, Franz 1878-1934**
Autograph letter signed "Schreker" to noted bibliographer and collector Paul Hirsch. On a postal card with a color illustration of the Stuttgart Eugensbrunnen to verso. Dated Stuttgart, March 18, 1920. In blue ink. In German (with translation). Slightly worn and soiled; corners creased.



Schreker has just attended a successful performance of his opera, *Der Schatzgräber*, in Stuttgart. "*Der Schatzgräber is a huge success here! I hope to come to Frankfurt again soon! Everything beautiful to your dear wife...*"

First performed in Frankfurt on January 21, 1920, Der Schatzgräber quickly became Schreker's most successful opera, going on to performances in many other cities. Schreker's correspondent, Paul Hirsch (1881-1951), owned the largest private music library in Europe; the multi-volume Katalog der Musikbibliothek Paul Hirsch appeared in print from 1928. Hirsch emigrated to England in 1936, bringing most of his library with him; his collection is now at the British Library. (23379) \$450



The Noted Singer Recommends her Children's Music Master

698. **SCHUMANN-HEINK, Ernestine 1861-1936**
Autograph letter signed in full together with original photograph with signed autograph inscription. 1 page. Quarto. Dated September 1910. On personal letterhead. Letter laid down to mounting board; photograph slightly faded.

A letter of recommendation for Warren Yates, "*who is the music master of my children, played for me this summer while rehearsing and practicing my programs for the coming season...*" Together with an original oval portrait photograph of Schumann-Heink in profile by Rudolph Dührkoop in Hamburg, embossed with the photographer's signature and a date of 1909, ca. 211 x 142 mm. The contralto is elegantly attired and wears a hat with floral decorations. Laid down to photographer's stamped mount with an autograph inscription in Schumann-Heink's hand: "*Good luck dear friend Yates! Ernestine Schumann Heink Caldwell, N.J., 3 Sept. 1910.*"

"Between 1897 and 1901 Schumann-Heink took part in four consecutive Covent Garden seasons, and became a regular member of the Metropolitan company for a similar period (1898–1903), returning subsequently for single seasons only. By then she had begun the series of popular and profitable cross-country American concert tours that occupied much of the rest of her long career. In 1909 she returned to Dresden to sing the part of Clytemnestra in the première of Elektra. Although she could sing (and very well) virtually anything, her English and American stage career centred on Wagner; and it was as Erda that she bade farewell to the Metropolitan in 1932, still captivating the audience, as the American critic Olin Downes wrote, with 'knowledge and imagination embodied in the tone and in every syllable of the text she delivered so memorably'. These words well describe the effect vividly conveyed by her Erda and Waltraute recordings made less than three years before. Although largely unrepresentative of her serious repertory, her many other recordings, made over a period of 25 years, give a splendid impression of her powers: of her opulent and flexible tones from low D to high B, the amazing fullness and evenness of her shake, her artistic conviction, dramatic temperament and vivid enunciation. Among them should be mentioned the brindisi from Lucrezia Borgia (several versions, all good), the prison scene from Le prophète, 'Parto, parto' from La clemenza di Tito, and the duet with Caruso ('Ai nostri monti') from Il trovatore." Desmond Shawe-Taylor in *Grove Music Online*. (27706) \$150

Schumann-Heink Ephemera & Photographs

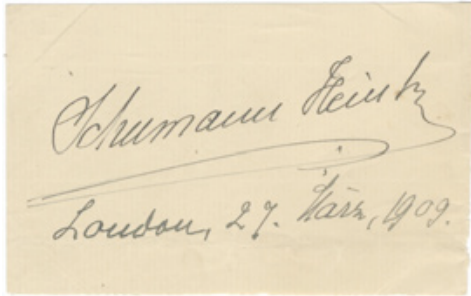
699. **SCHUMANN-HEINK, Ernestine 1861-1936**
Small group of items including a typed receipt signed for a performance on February 18, 1904; 9 vintage photographs; and contemporary newspaper reviews.



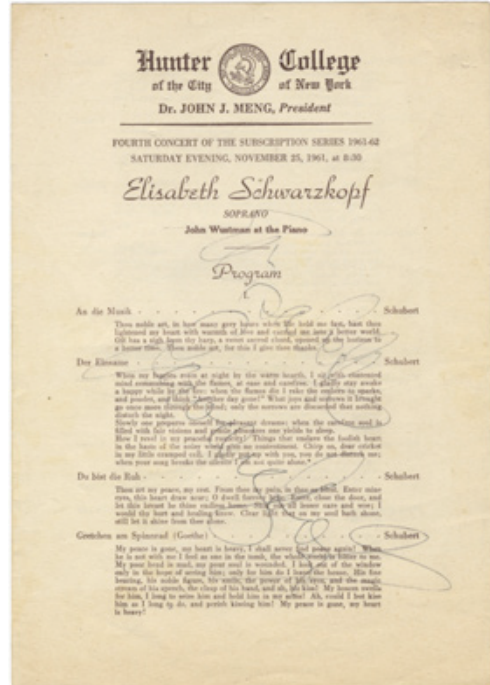
- *Typed receipt signed in full.* Oblong octavo (ca. 137 x 211 mm.). Dated Cleveland, February 18, 1904. Signed in black ink. With the address, telephone number, and manager of the Fortnightly Musical Club, and the text "Symphony Orchestra Concerts. Third Season, 1903-1904" printed at head. "Received of Miss Adella Prentiss, Mgr. In full for services rendered on Feb. 18th... \$600.00." Slightly worn and stained; creased at folds; very small tear to lower left corner.

- *9 vintage photographs*, some with Schumann-Heink's name handstamped to verso:
Bust-length portrait. New York, Hall. Ca. 169 x 117 mm.
Bust-length portrait. New York, Underwood & Underwood Studios. Ca. 166 x 123 mm.
Bust-length portrait. New York, White Studio. Ca. 181 x 125 mm.
Bust-length portrait. New York, John Weiss. Ca. 177 x 127 mm.
Three-quarter-length portrait. New York, White Studio. Ca. 178 x 127 mm.
Three-quarter-length portrait. New York, Underwood & Underwood Studios. Ca. 170 x 123 mm.
Three-quarter-length portrait, seated. New York, Apeda, photographer. Ca. 210 x 145 mm.
Three-quarter-length portrait. New York, Apeda, photographer. Ca. 245 x 196 mm. Verso soiled and with annotations in pencil, 4 thin strips of adhesive along edges.
Full-length portrait seated on a balcony with a panoramic view of some mountains and countryside. Ca. 201 x 253 mm. Upper corners and lower margin creased and cracked, with several small perforations; verso slightly worn, browned, and stained.

- *Small collection of contemporary newspaper reviews* from both German and American papers relative to this celebrated operatic contralto's performances in America (with the Pittsburgh Orchestra, etc.), Paris, Munich, Dresden, etc. [ca. 1902-1906]. Slightly worn, soiled, and browned. (23696) \$550



700. **SCHUMANN-HEINK, Ernestine 1861-1936**
Autograph signature of the noted Austrian contralto and mezzo-soprano on a slip of paper 68 x 109 mm. Dated London, March 27, 1909. In black ink. Slightly creased; right edge slightly frayed, not affecting signature. Together with a three-quarter length vintage photograph of Schumann-Heink by the White Studio in New York, ca. 177 x 126 mm. (24523) \$65



702. **SCHWARZKOPF, Elisabeth 1915-2006**
Signed program for a recital of Schubert, Brahms, Strauss and Wolf songs with John Wustman at the piano, Hunter College, New York, November 25, 1961. Large octavo. 4 pp. With a large autograph signature in pencil of the noted German soprano. (24396) \$25



701. **SCHWARZKOPF, Elisabeth 1915-2006**
Half-length role portrait photograph as the Marschallin in Richard Strauss's Der Rosenkavalier, signed "Elisabeth Legge Schwarzkopf." From the studio of Louis Mélançon, Metropolitan Opera House, New York. Ca. 253 x 202 mm. With a heart inscribed in the singer's hand to upper left portion.

Schwarzkopf, a German soprano, is considered "the outstanding lieder singer of the postwar decades, pre-eminent among women as was Dietrich Fischer-Dieskau among men (the two joined in memorable recitals of Wolf's Italian and Spanish songbooks), and an operatic artist in whom personal beauty, beauty of tone and line, and rare musical intelligence were combined." Andrew Porter in Grove Music Online. (23938) \$40



703. **SCIUTTI, Graziella 1927-200**
Bust-length role portrait postcard photograph as Papagena in Mozart's Die Zauberflöte, signed in full. From the studio of Fayer in Vienna. Ca. 137 x 85 mm. With photographer's handstamp to verso.

"Sciutti made her Covent Garden début as Oscar in 1956 and returned to sing Nannetta, Susanna and Despina. She made her American début at San Francisco in 1961 as Susanna. She sang regularly at Salzburg and in Vienna and also appeared in Paris in Sacha Guitry and Reynaldo Hahn's Mozart and as Polly (Die Dreigroschenoper). In 1970 she returned to Glyndebourne as Fiorilla and in 1977 she sang in her own production of La voix humaine there. Her vivacity, pointed phrasing and clear diction made her an outstanding soubrette singer. Among her recordings are her Mozart roles, Marzelline (in Maazel's Fidelio) and French song. In the 1980s she worked as a director in New York and Chicago." Harold Rosenthal and Alan Blyth in *Grove Music Online*. (24064) \$30



704. **SCIUTTI, Graziella 1927-2001**
Bust-length role portrait postcard photograph as Oscar in Verdi's Un ballo in maschera, signed in full. From the studio of Fayer in Vienna. Ca. 139 x 89 mm. Upper left corner slightly cracked. (24065) \$25.

705. **SCOTTI, Antonio 1866-1936**
Bust-length role portrait photograph as Scarpia in Tosca, signed "A. Scotti" in white ink, inscribed, and dated New York 1914. From the studio of Garo. Trimmed to a rough oval shape, ca. 175 x 120 mm. Remnants of earlier framing.



A digitized version of another print from the same negative, in perfectly oval shape and with an inscription dated "1910," can be accessed on the website of the Bibliothèque nationale de France: gallica.bnf.fr/ark:/12148/btv1b8424887j

*Italian baritone Antonio Scotti "made his début at the Circolo Filarmonico, Naples, in March 1889 as Cinna in Spontini's La vestale. The first part of his career, spent in Madrid, South America, Russia and the major Italian cities, ended with his début at La Scala (1898–9). During this period, smooth delivery, variety of colour, a fine legato and facility in the upper register were his chief qualities, together with the elegance of his acting, in a repertory that, as well as the typically 'noble' baritone roles in Don Giovanni, Les Huguenots, I puritani, La favorite, Ernani and Don Carlos, also included Falstaff and Tonio. After his début at Covent Garden (1899) and at the Metropolitan Opera (1899–1900), Scotti's performances were largely confined to London... and New York, where he sang regularly until 1933... In 1919 he formed, with colleagues from the Metropolitan, the Scotti Grand Opera Company, which for four seasons undertook tours of the USA and Canada." Rodolfo Celletti and Valeria Pregliasco Gualerzi in *Grove Music Online*. (23990) \$120*



706. SCOTTI, Antonio 1866-1936

Autograph signature ("A Scotti"). In black ink on a slip of light blue paper, ca. 115 x 179 mm. Dated February 17, 1927. Slightly worn; paper slightly faded at margins; trimmed; remnants of former mount to verso. Together with a fine original bust-length photograph of Scotti in formal attire, ca. 203 x 152 mm., from the Mishkin studio in New York. With handstamps of the singer, the Scotti Grand Opera Company, and the Metropolitan Musical Bureau to verso. Slightly worn and rubbed; remnants of former mount to verso. (24301) \$80



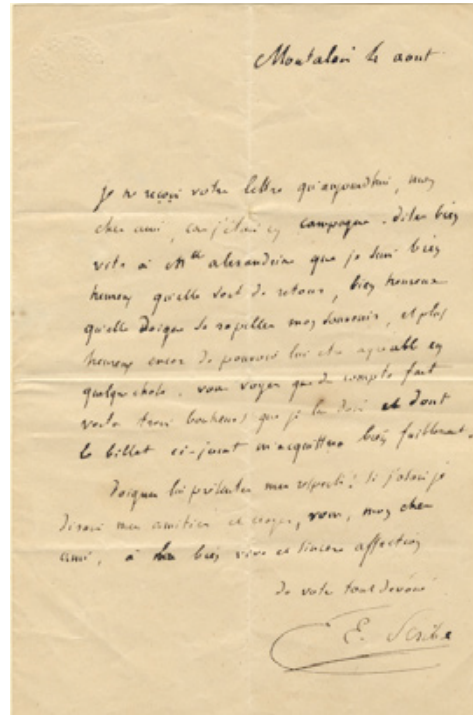
RENATA SCOTTO

707. SCOTTO, Renata 1933-

Head-and-shoulders photograph, signed in full. From the studio of Christian Steiner. Ca. 258 x 204 mm. Slightly worn; small tear to right margin.

"One of the leading Italian lirico spinto sopranos of her day, Scotto invested her roles with a rare combination of vocal agility and dramatic power. Pathos, as in the second act of *La traviata* or the last of *La sonnambula* and *Madama Butterfly*, was her particularly strong suit, and few sopranos have encompassed so easily the qualities called for by both *Lucia* and *Butterfly* (which she recorded in a classic

version under Barbirolli). Among Scotti's other operatic recordings are eloquent interpretations of *Violetta*, *Gilda* and *Desdemona*." Alan Blyth in *Grove Music Online*. (23940) \$30



Scribe & "Madame Alexandria"

708. SCRIBE, Eugène 1791-1861

Autograph letter signed "E. Scribe" and dated "Montelais 4 aout." Octavo. 1 page of a bifolium, ca. 183 x 115 mm. paper. In black ink on cream paper with oval blindstamp "Satin" to upper left. Slightly worn; creased at folds and somewhat overall; several small holes, not affecting text; final blank page slightly stained from former mount.

Scribe playfully encourages his friend to give a certain lady his regards: "Tell Madame Alexandria very soon that I am very glad that she is returning, very glad that she deigns to remember me, and gladder still to be able to please her in some way..."

Eugène Scribe (1791-1861) was one of the most important - and prolific - dramatists of his time. He provided libretti for over 30 composers, including Auber, Meyerbeer, Rossini, and Verdi. Meyerbeer described his libretti as "tailor-made for the music, full of dramatic, emotional and also merry situations" that contained "excellent parts" for the available singers. Herbert Schneider in *Grove Music Online*. (23177) \$650



A Quotation from Tannhäuser

709. **SEIDL, Anton 1850-1898**
Autograph musical quotation from Richard Wagner's opera, Tannhäuser (Act II: The Entrance of the Guests), signed in full and dated New York, June 4, 1895. 1895. On a slip of paper ca. 87 x 125 mm. Creased at folds and margins; remnants of adhesive to verso.

Austro-Hungarian conductor and naturalized American citizen Anton Seidl became a faithful proponent of Wagner's works at Bayreuth and Covent Garden. He became the principal conductor at the Metropolitan Opera in the 1880s and of the New York Philharmonic in the 1890s. According to his protégé, Arthur Farwell, Seidl's presence, "famous alike for the depth of his silence and the height of his art, tinged the atmosphere and the consciousness of [New York City] with a peculiarly individual and glowing quality of feeling such as it has not known before or since. ... [Because] of his known love for New York, it was downright affection, rather than admiration or awe, that New York returned to him." Indeed, no conductor of opera exerted a greater influence in the United States. Joseph Horowitz in Grove Music Online. (23195) \$250

A Quotation in the Hand of the Distinguished Soprano

710. **SEMBRICH, Marcella 1858-1935**
Autograph musical quotation from Le Nozze di Figaro, signed in full, inscribed "In kind remembrance of Marcella Sembrich," and dated New York, February 3, 1909. On paper ca. 160 x 201 mm. In black ink. Approximately three measures of music and text underlay from Susanna's Act IV aria "Deh vieni non tardar o gioia bella!" Slightly soiled; unevenly trimmed at right edge. Together with an inscription signed [?]"Benj. Constans" to verso dated Paris,



January 24, 1896: "A master often makes objects of art awkwardly true... and a student skillfully false." In French (with translation).

Sembrich was one of the Metropolitan Opera's most treasured artists until her sumptuous farewell gala of 1909. "Having already established herself as a lieder singer, making extended tours, she continued to give recitals until 1917, the year of her husband's death. She was by then active as a teacher, heading the voice departments of both the Curtis Institute and the Institute of Musical Art. Sembrich was one of the greatest sopranos in history. Like Patti (who became a staunch friend), she combined a dazzling technique with the purest lyricism. Her scale was perfectly matched over a range from c' to f". In addition to Lucia, her most popular roles were Violetta, Gilda and Rosina; she was also a leading interpreter of Mozart and was admired for her Zerlina, Susanna and the Queen of Night. Her repertory also included two Wagner roles, Elsa (Lohengrin) and Eva (Die Meistersinger), and Puccini's Mimi. She was the 'musicians' singer' of her time, and she enjoyed playing chamber music with such friends as the members of the Flonzaley Quartet, or two-piano music, often with Paderewski." Philip L. Miller in Grove Music Online. (23720) \$250

711. **SEMBRICH, Marcella 1858-1935**
Autograph letter signed in full to Mr. [Dante] Del Papa. 2 pp. of a bifolium. Octavo. Dated [New York], January 24, 1915. In ink on stationery with "Hotel Gotham, New York" embossed at head. Slightly browned and soiled; minor splits at lower central fold.

so that I can hear more of your
 proposed scheme in regard to a
 Club for the culture of Grand Opera.
 With kind greetings
 Sincerely Yours
 Marcella Sembrich

P.S. Unfortunately the enclosed picture
 is the only one at hand.

Sembrich's busyness has prevented her from answering Del Papa's letter sooner. She is leaving New York in a few days, but wants to meet him upon her return so that she can hear more about his "proposed scheme in regard to a club for the culture of Grand Opera." She tells him that, unfortunately, the picture she has enclosed is "the only one at hand."
 (23705) \$135

Marcella Sembrich

New York Feb. 1900.

712. SEMBRICH, Marcella 1858-1935
 Autograph signature of the noted Polish soprano dated New York, February, 1900. In black ink on card stock ca. 70 x 104 mm. Together with a bust-length postcard photograph published by the Standard Post Card Co. in New York City and a cast insert for a Metropolitan Opera performance of Rossini's *Il barbiere di Siviglia* featuring Sembrich, Bauermeister, Salignac, Edouard de Reszke, Vanni, and other noted

singers dated January 13, 1903. Ca. 120 x 87 mm. Signature slightly browned and soiled, remnants of former mount to verso; insert trimmed, with some loss to role list at left margin, diagonal line in black ink.
 (24524) \$60



713. SERAFIN, Tullio 1878-1968
 Photograph of the conductor, his wife, and daughter, signed "Tullio Serafin, Vittoria Serafin, Elena Rakowska Serafin" and inscribed "Alla gentile famiglia Grassi Diaz - ricordo di vecchia amicizia B. Aires - 1925." Ca. 107 x 151 mm. Laid down to heavy dark ivory paper. Mount slightly browned and soiled; several annotations in Spanish to verso.

Tullio Serafin (1878-1968) was principal conductor at La Scala from 1909-14, returning in 1917-18, where he conducted the first Italian productions of *Der Rosenkavalier*, *Feuersnot*, *Oberon*, and operas by Dukas, Humperdinck and Rimsky-Korsakov. He also conducted the first American productions of *Simon Boccanegra*, *Turandot*, and works by de Falla, *Giordano* and *Musorgsky* at the Metropolitan Opera, 1924-34. He was closely associated with the career of Maria Callas. "Three generations of singers owed much to his skill and encouragement, and it has been said that without him the postwar revival of interest in Italian Ottocento opera and the bel canto style would have been impossible." J.B. Steane and Noël Goodwin in *Grove Music Online*.

Elena Rakowska Serafin (1876-1964) was a noted dramatic soprano who sang regularly at La Scala, the Metropolitan Opera, and the Teatro Colón, among other opera houses. (23166) \$175



714. SHIPA, Tito 1888-1965

Bust-length photograph in formal attire, signed in full, inscribed, and dated 1931. From the studio of L. Sudak in Buenos Aires. Ca. 234 x 176 mm. Slightly worn.

Tito Schipa was "the outstanding tenore di grazia of his generation... His beautiful, flexible voice was at its peak during his years in America: in Chicago from 1919 until 1932, and for the three following seasons (and during one later one, in 1941) at the Metropolitan. During the 1930s he sang regularly at La Scala, and in later years frequently in Rome, concentrating increasingly on a central repertory consisting of the lighter and more graceful Italian roles and on a smaller French group including the romantic heroes of Lakmé, Mignon, Manon and Werther. Schipa's attractive voice, so well produced as to carry with ease in large theatres, was employed with exquisite skill and taste. His plangent tone, refined musical phrasing and clear enunciation, particularly well suited to moods of tenderness, melancholy and nostalgia, are displayed in his numerous recordings, which include a complete performance of Donizetti's Don Pasquale. He wrote an operetta, La Principessa Liana (3, A. Santoro and E. Neri; Rome, Adriano, 2 June 1929), and several songs." Desmond Shawe-Taylor and Alan Blyth in Grove Music Online. (23936) \$125

**Rare Signed Limited Edition Poster
for Katerina Izmailova,
Shostakovich's Noted Opera, Banned by Stalin**

715. SHOSTAKOVICH, Dimitri 1906-1975

Katerina Izmailova [Opera in 4 acts A revision of Lady Macbeth]. A rare and striking large original poster depicting the main character, Katerina



Izmailova (Lady Macbeth), in Cubist style. Leningrad: Volodarsky Printing Shop, March 20, 1965. 850 x 603 mm (33.5 x 23.75"). Possibly a proof before letters (without Shostakovich's name above titling and also without "I.I. Vedernikova" at right upper margin). Slightly worn and creased; some browning; lower portion slightly rippled; laid down to paper backing.

With a signed autograph presentation in Russian by Shostakovich to lower margin in blue ink: *"To dear Irina Ivanovna and Georgy Nikolayevich with best thanks D. Shostakovich April 16, 1965."*

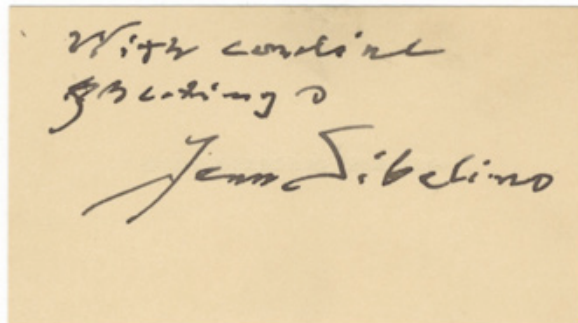
Rare. The poster, limited to 1,000 copies, was in all likelihood executed in association with a performance of the revised version of the opera, which first took place on January 8, 1963, or possibly the 1966 Soviet film adaptation.

"Shostakovich completed Lady Macbeth in December 1932, dedicating it to his new bride Nina Varzar. The work was projected as the first of a trilogy or tetralogy of operas, a cycle dealing with the fates of women from different periods of Russian history... The opera... was an immediate critical and, especially, popular success; its earthy approach to sex, its graphic language and extreme violence gave it

powerful veristic appeal. The composer's confident mastery of the musical and dramatic idiom was indisputable. Despite minor criticisms, *Lady Macbeth* was widely hailed as the first major opera of the Soviet period." Laurel Fay in *Grove Music Online*.

Despite its success, the opera was banned by Stalin for its bleak portrait of Soviet life and disappeared from the repertory for nearly 30 years. Shostakovich significantly revised the music during 1954-63 after Stalin's death; the work was "rehabilitated" as Katarina Izmailova and performed at the Stanislavsky-Nemirovich-Danchenko Theatre in Moscow on January 8, 1963.

"... Although *Lady Macbeth* has finally and firmly established itself among the few operatic masterpieces of the 20th century, its fate as tragic victim of Soviet political repression also caused an irreparable loss for the history of opera. Still under the age of 30 and one of the most naturally gifted theatrical composers of his generation, Shostakovich abandoned his ambition to create a tetralogy of operas about women after the work's condemnation. Despite a lifelong attraction to the genre and frequent fitful starts, he never completed another opera." *ibid.* (24357) \$2,250



**Sibelius's Signed Visiting Card,
Inscribed to American Conductor
Benjamin Grosbayne**

716. SIBELIUS, Jean 1865-1957

Visiting card with autograph note to American conductor Benjamin Grosbayne, signed in full by Sibelius and inscribed on verso "With cordial greetings." Ca. 50 x 89 mm. Slightly browned and soiled.

Jean Sibelius (1865-1957) "was the central figure in creating a Finnish voice in music in the late 19th and early 20th centuries... His work is distinguished by startlingly original adaptations of familiar elements: unorthodox treatments of triadic harmony, orchestral

colour and musical process and structure. His music evokes a range of characteristic moods and topics, from celebratory nationalism and political struggle to cold despair and separatist isolation; from brooding contemplations of 'neo-primitive' musical ideas or slowly transforming sound textures to meditations on the mysteries, grandeurs and occasionally lurking terrors of archetypal folk myths or natural landscapes." James Hepokoski and Fabian Dahlström in *Grove Music Online*.

Benjamin Grosbayne (1893-1976) was an American conductor and pedagogue who studied at Harvard and New England Conservatory. After private study with Pierre Monteux and Felix Weingartner, he began a career as an orchestral violinist. For some years, he was head of the Music Department at Brooklyn College and a music critic of the *New York Herald Tribune*. He published a well-known textbook, *Techniques of Modern Orchestral Conducting* (1956, 1973). (23351) \$750



717. SIEPI, Cesare 1923-2010

Three-quarter length role portrait photograph in the title role of Mozart's *Don Giovanni*, signed in full and dated 1992. From the studio of Louis Mélançon in New York, with handstamp to verso "Cesare Siepi Leading Basso Metropolitan Opera Association." Very slightly worn.

"A member of the Metropolitan for 24 years, [Cesare Siepi] performed the major basso cantante roles of the Italian repertory as well as *Méphistophélès* in *Faust*, *Boris Godunov* and *Gurnemanz* in *Parsifal*. He was especially admired for his Mozart roles, particularly *Figaro*, and *Don Giovanni* (which he sang in Salzburg in 1953 under Furtwängler and at Covent Garden in

1962 under Solti)... *With a strikingly handsome physical presence on stage, and a pleasantly warm, pliant, evenly schooled voice, Siepi could always be relied on for musically polished, dramatically striking interpretations that were consistently satisfying... He recorded many of his major operatic roles, from Figaro and Don Giovanni to Padre Guardiano, Boito's Mefistofele and Baron Archibaldo in L'amore dei tre re.*" Peter G. Davis in *Grove Music Online*. (23941) \$35



45 Original Mishkin Photographs

718. [SINGERS – Photographs – 20th Century] Mishkin, Herman 1871-1948

45 original vintage photographs of prominent early 20th-century singers by the noted New York photographer Herman Mishkin, official portraitist of the Metropolitan Opera from 1908-1932 and foremost portrayer of Golden Age opera singers. Together with 7 later reprints.

- Alda, Frances (1883-1952). Bust-length portrait of the New Zealand soprano, most likely in the title role of Puccini's *Manon Lescaut*. Ca. 204 x 152 mm. With the handstamp of Bain News Service in New York to verso.
- Alda. Full-length portrait as Ginevra in Giordano's *La Cena delle Beffe*. Ca. 203 x 153 mm.
- Alda. Bust-length portrait. Ca. 203 x 152 mm. [Ca. 1909]
- Bori, Lucrezia (1887-1960). Bust-length portrait of the Spanish soprano. Ca. 203 x 151 mm. With handstamps of Miskell & Sutton in Cleveland and the Lakewood Public Library to verso.
- Bori. Full-length portrait as the Duchess of Towers in Deems Taylor's *Peter Ibbetson*. Ca. 224 x 167 mm.
- Bori. Full-length portrait in the title role of Thomas's *Mignon*. Ca. 203 x 152 mm. With handstamps of Donald C. Dougherty Management in Cleveland and the Lakewood Public Library to verso.
- Bori. Waist-length portrait as Manon. Ca. 203 x 152 mm.
- Bori. Bust-length portrait as Norina in Donizetti's *Don Pasquale*. Ca. 202 x 152 mm.
- Branzell, Karin (1891-1974). Bust-length portrait of the Swedish contralto as Brangaene in Wagner's *Tristan und Isolde*. Ca. 198 x 153 mm.
- Case, Anna (1889-1984). Bust-length portrait in profile. Ca. 178 x 121. Trimmed. Laid down to black backing paper. With another photograph, ca. 141 x 108, being a full-length informal portrait with a dog and four other women, one of whom is dressed in a Native American costume, to verso.
- Case. Bust-length portrait. Ca. 202 x 152 mm.
- Caruso, Enrico (1873-1921). Full-length portrait of the Italian tenor as Canio in Leoncavallo's *Pagliacci*. Ca. 214 x 126 mm. Trimmed at lower margin.
- Caruso. Full-length portrait as Don José in Bizet's *Carmen*. Ca. 205 x 125 mm. Trimmed at upper and lower edges.
- Caruso. Waist-length portrait as Samson in Saint-Saëns's *Samson et Dalila*. Ca. 243 x 133 mm.
- Caruso. Full-length portrait as Samson in Act III, blind and with shorn hair, next to a young boy. Ca. 248 x 133 mm.
- Claussen, Julia (1879-1941). Bust-length portrait of the Swedish mezzo-soprano. Ca. 203 x 152 mm.
- Chamlee, Mario (1892-1966). Full-length portrait of the American tenor as the Duke of Mantua in Verdi's *Rigoletto*. Ca. 202 x 152 mm.
- Danise, Giuseppe (1882-1963). Bust-length portrait of the Italian baritone. With handstamp of the Miskell and Sutton in Cleveland to verso. Ca. 203 x 153 mm.
- De Luca, Giuseppe (1876-1950). Waist-length portrait of the Italian baritone as Figaro in Rossini's *Il Barbiere di Siviglia*. Ca. 204 x 153 mm. With handstamps of Roger de Bruyn, Exclusive

Management in New York, and the Metropolitan Musical Bureau,

- Destinn, Emmy (1878-1930). Three-quarter-length portrait of the Czech soprano as Santuzza in Mascagni's *Cavalleria rusticana*. Ca. 224 x 160 mm. Laid down to cream cardstock; trimmed. With the photographer's information embossed to lower left portion.

- Easton, Florence (1884-1955). Three-quarter-length portrait of the English soprano. With "Florence Easton Prima Donna Soprano Metropolitan Opera Company" typed to verso. Ca. 176 x 126 mm.

- Farrar, Geraldine (1882-1967). Three-quarter-length portrait of the American soprano in the title role of Bizet's *Carmen*. Ca. 200 x 149 mm. Laid down to ivory cardstock.

- Fleischer, Edytha (born 1898). Full-length portrait (kneeling) of the German soprano as Hänsel in Humperdinck's *Hänsel und Gretel*. Ca. 203 x 152 mm.

- Fleischer. Head and shoulders portrait. Ca. 203 x 151 mm. With handstamp of Miskell and Sutton to verso.

- Gatti-Casazza, Giulio (1869-1940). Bust-length portrait of the Italian impresario and general manager of the Metropolitan Opera. Ca. 203 x 152 mm. With date "Mar 23 1959" handstamped to verso.

- Gigli, Beniamino (1890-1957). Bust-length portrait of the Italian tenor as Faust in Boito's *Mefistofele*. Ca. 191 x 139 mm.

- Jeritza, Maria (1887-1982). Waist-length portrait of the Moravian soprano in the title role of Bizet's *Carmen* (Act III). Ca. 238 x 189 mm. Laid down to mount, ca. 246 x 198 mm.

- Jeritza. Three-quarter-length portrait in church as Eva in Wagner's *Die Meistersinger*. Reproduction (by Mishkin) of an older photograph by Setzer in Vienna. Ca. 221 x 169 mm. With date "Feb 18 1961" handstamped to verso.

- Johnson, Edward (1878-1959). Bust-length portrait of the Canadian tenor, impresario, and general manager of the Metropolitan Opera. Ca. 202 x 152 mm.

- Manski, Dorothee (1891 or 1895-1967). Three-quarter-length portrait of the German-American soprano as the witch in Humperdinck's *Hänsel und Gretel*. Ca. 203 x 152 mm.

- Martinelli, Giovanni (1885-1969). Bust-length portrait of the young Italian tenor. Ca. 202 x 152 mm.

- Martinelli. Waist-length portrait as Eléazar in Halévy's *La Juive*. Ca. 256 x 203 mm.

- Matzenauer, Margaret (1881-1963). Bust-length portrait of the American contralto as Kundry in Wagner's *Parsifal*. Ca. 190 x 117 mm.

- Melchior, Lauritz (1890-1973). Full-length portrait of the Danish tenor with a lyre in the title role of Wagner's *Tannhäuser*. Ca. 253 x 203 mm.

- Merli, Francesco (1887-1976). Bust-length portrait

of the Italian tenor. Ca. 203 x 150 mm. With handstamp of the Metropolitan Opera Press Bureau to verso.

- Pinza, Ezio (1892-1957). Bust-length portrait of the Italian bass as Oroveso in Bellini's *Norma*. Ca. 203 x 152 mm.

- Renaud, Maurice (1860-1933). Bust-length portrait of the French baritone as Mephistopheles in Berlioz's *Le damnation de Faust*. Ca. 197 x 124 mm.

- Rothier, Léon (1874-1951). Bust-length portrait of the French bass as Count des Grieux in Massenet's *Manon*. Ca. 203 x 151 mm.

- Rothier. Full-length portrait as Dr. Miracle in *Les Contes d'Hoffmann*. Ca. 203 x 152 mm.

- Ruffo, Titta (1877-1953). Bust-length portrait of the Italian baritone. Ca. 203 x 151 mm. With handstamp of the Bain News Service in New York to verso.

- Scotti, Antonio (1866-1936). Full-length portrait of the Italian baritone as Chim-Fang in Franco Leoni's *L'Oracolo*. Ca. 203 x 132 mm.

- Scotti. Bust-length portrait as Barnaba in Ponchielli's *La Gioconda*. Ca. 192 x 148 mm.

- Sundelius, Marie (1884-1958). Bust-length portrait of the Swedish-American soprano. Ca. 203 x 152 mm.

- Taucher, Kurt (1885-1954). Bust-length portrait of the German tenor in profile. Ca. 203 x 152 mm.

- Tibbett, Lawrence (1896-1960). bust-length portrait of the American baritone as Ford in Verdi's *Falstaff*. Ca. 255 x 202 mm. With handstamp of the Evans and Salter Management in New York to verso.

Later reprints, ca. 8 x 11" (singer's name and role in pencil and ink to verso; otherwise in fine condition overall):

- Bori, Lucrezia. Full-length portrait as Juliette in Gounod's *Roméo et Juliette*.

- Bori and Beniamino Gigli. Full-length portrait as Madga and Ruggero in Puccini's *La rondine*.

- Muzio, Claudia (1889-1936). Full-length portrait of the Italian soprano as Violetta in the second act of Verdi's *La Traviata*.

- Ponselle, Rosa (1897-1981). Full-length portrait of the American soprano in the title role of Bellini's *Norma*.

- Ponselle. Full-length portrait in the title role of Ponchielli's *La Gioconda*.

- Ponselle. Full-length portrait as Maddalena in Giordano's *Andrea Chénier*.

Later reprint, ca. 7 x 9":

- Amato, Pasquale (1878-1942). Waist-length portrait of the Italian baritone as Scarpia in Puccini's *Tosca*.

In very good condition overall. Common minor defects include occasional signs of wear such as creasing, cracking, rippling, foxing, staining, bumping,

pinholes, trimming, and remnants of former mounts. Some also carry annotations, most often directly related to the singers and/or roles portrayed. Some laid down to mount.

Born in Minsk, Russia, Mishkin emigrated to the United States in 1885. As the official portraitist of the Metropolitan Opera from 1908 until 1932, he became the foremost portrayer of Golden Age opera singers. While photographing opera stars for the Metropolitan, he maintained a portrait studio frequented by many of the most significant performing artists of the day.

"In certain respects, he had the most difficult task of any theatrical photographer of the early 20th century for he was constantly having to temper the hyperbolically dramatic poses that opera singers employed on the vast stages of Europe and America so that they didn't appear ludicrous shot from a twelve-foot distance. His subjects were among the least tractable persons to instruction in the performing arts, and were generally infected with decorative sensibilities. That Mishkin was able to satisfy his sitters and adjust to the increasingly less ornamental aesthetic of modern photography was a testament to his tact and flexibility." Broadway Photographs online. (24635) \$3,250



719. [SINGERS – Photographs – 20th Century]
4 fine original photographs of opera divas by the prominent early 20th-century photographers Aimé Dupont, Lumiere, Apeda, and Matzene.

- Destinn, Emmy (1878-1930). Full-length portrait in evening gown. New York, Aimé Dupont, 1909. Ca. 171 x 124 mm. With photographer's information embossed to lower edge. Slightly worn and soiled.

- Galli-Curci, Amelita (1882-1963). Three-quarter-length portrait of the Italian soprano as Rosina in Rossini's *Il barbiere di Siviglia*. New York, Lumiere.

Ca. 253 x 203 mm. With handstamp of the Evans and Salter Management in New York to verso. Slightly worn and bumped; lacking upper blank left corner; lower right corner creased, with crude repair to verso; several pinholes; remnants of former mount and minor annotations in pencil and red crayon to verso.

- Garden, Mary (1874-1967). Full-length portrait of the American soprano as Jean in Massenet's *Le jongleur de Notre Dame*. Chicago, Matzene. Ca. 221 x 172 mm. With handstamp of the Chicago Opera Association to verso. Slightly worn, soiled, and stained; several small perforations; unevenly trimmed; annotations in pencil to verso.

- Schumann-Heink, Ernestine (1861-1936). Three-quarter-length portrait of the Austrian contralto and mezzo-soprano leaning on a table. New York, Apeda. Ca. 201 x 147 mm. Slightly worn, soiled, and browned; lacking very small portions of upper corners; trimmed at lower edge; annotations in pencil; thin strips of brown paper laid down to margins of verso. (24636) \$120



**192 Photographs of Singers,
 Many Associated with the Met**

720. [SINGERS - Photographs - 19th and 20th Century]

A fine collection of 192 photographs of prominent singers from the late 19th and 20th centuries, many of whom were associated with the Metropolitan Opera.

Subjects include Albanese, Alexander, Amara, Anderson, Alvary, Baccaloni, Bampton, Bastianini, Baum, Bergonzi, Björling, Bonelli, Bori, Bouhy, Branzell, Callas, Caniglia, Castagna, Chamlee, Cigna, Conner, Corelli, Corena, Crooks, Dalis, Del Monaco, Destinn, Di Stefano, Edelmann, Elias, Farrar, Flagstad, Garden, Gedda, Gigli, Güden, Harvuot, Hines, Jagel, Janssen, Jepson, Jobin, Kiepura, Kipnis, Kirsten, Kullman, Lanza, Lawrence, Lehmann, List, London, Ludwig, MacNeil, McCracken, Maison, Martinelli, Melchior, Milanov, Miller, Moore, Moscona, Muzio, Olszewska, Patti, Pears, Peerce, Peters, Pinza, Pons, Ponselle, Price, Raisa, Raskin, Rethberg, Roman, Sayão, Schipa, Schöffler, Schorr, Scotto, Silveri, Simionato, Steber, Stella, Sullivan, Sutherland, Swanholm, Swarthout, Tagliavini, Talley, Tebaldi, Thebom, Thomas, Thorborg, Tibbett, Traubel, Tucker, Turner, Uhde, Varnay, Viardot, Vinay, and Warren.

Photographers include Herman Mishkin, Louis Mélançon, and Sedge LeBlang, all of whom served as official portraitists for the Met. Most of the photographs are in fine to very good condition. Common minor defects include occasional signs of wear such as creasing, cracking, rippling, foxing, staining, bumping, pinholes, and remnants of former mounts. Some also carry annotations, most often directly related to the singers and/or roles portrayed. The vast majority are approximately 8" x 11." *A full inventory is available upon request.* (24638) \$1,200



**Cabinet Card Photographs of Singers
by Noted Photographers**

721. [SINGERS - Photographs - 19th and 20th Century]
36 cabinet card photographs of well-known singers by prominent late 19th- and early 20th-century photographers including Dupont, Falk, Mora, Sarony, Benque, Reutlinger, and the London Stereoscopic Company.

- Alvarez, Albert (1861-1933). Three-quarter-length portrait of the French tenor as Jean of Leyden in Meyerbeer's *Le prophète*. New York, Aimé Dupont.
- Bonci, Alessandro (1870-1940). Bust-length portrait of the Italian tenor. New York, Aimé Dupont, 1909.
- Calvé, Emma (1858-1942). Three-quarter-length portrait of the French soprano in the title role of Bizet's *Carmen* (Act I). New York, Falk.
- Calvé. Full-length portrait as Carmen (Act III). New York, Falk, 1893.
- Campanari, Giuseppe (1855-1927). Three-quarter-length portrait of the Italian baritone seated, with cigar, as Marcello in New York, Aimé Dupont. Puccini's *La bohème*.
- Cary, Annie Louise (1841-1921). Three-quarter-length portrait of the American contralto. Chicago, H Rocher. With the handstamp of Henry Y. Porter (c. 1890-c. 1950) to verso.
- Cavalieri, Lina (1874-1944). Waist-length portrait of the Italian soprano. Paris, Reutlinger, 1902. With several handstamps, including one from the Bibliothèque de l'Opéra and a dated dépôt légal. Together with a trimmed cast insert for Cavalieri's first Metropolitan Opera performance in the title role of Puccini's *Tosca*. Laid down to light backing paper. Ca. 204 x 84 mm. Dated January 25, 1907.
- De Lussan, Zélie (1861-1949). Bust-length portrait of the American mezzo-soprano. Boston, C.F. Conly.
- De Reszke, Edouard (1853-1917). Three-quarter length portrait of the Polish bass. New York, Aimé Dupont, 1896. With the handstamp of A.F. James in New York to verso.
- De Reszke, Edouard and Jean (1850-1925). Three-quarter-length portrait of the Polish bass and tenor as Don Diègue and Rodrigue in Massenet's *Le Cid*. Paris, Benque. With the handstamp of the importer Charles L. Ritzmann in New York to verso. Together with a trimmed cast insert for a Metropolitan Opera performance of *Le Cid* featuring the brothers. Ca. 138 x 97 mm. Dated February 8, 1901.
- De Reszke, Jean. Three-quarter-length portrait as Raoul in *Les Huguenots*. New York, Aimé Dupont, 1896. With the paper stamp of Meyer Bros & Co. Booksellers in New York to verso.
- De Reszke, Jean. Full-length portrait as Roméo in Gounod's *Roméo et Juliette*. Warsaw, J. Mieczkowski, ca. 1894. With lithography by Türkkel & Steiner in Vienna, and a paper stamp of Dr. Joshua J. Roth Fine Arts in New York to verso.
- De Reszke, Jean. Three-quarter-length portrait as Tristan in Wagner's *Tristan und Isolde*. New York, Aimé Dupont, 1896. With the paper stamp of Meyer Bros & Co. to verso.
- De Reszke, Jean. Bust-length portrait. Paris, Issoire.



- Eames, Emma (1865-1952). Three-quarter-length portrait of the American soprano as Amelia in Verdi's *Un ballo in maschera*. New York, Falk, 1894. Small tear to upper edge.
- Eames. Bust-length portrait as Elsa in Wagner's *Lohengrin*. New York, Falk, 1892. With the handstamps of Charles L. Ritzmann, the New York Public Library, and others to verso.
- Gadski, Johanna (1872-1932). Full-length portrait of the German soprano as [?]Amelia. New York, Aimé Dupont.
- Heilbronn, Marie (1851-1886). Bust-length portrait of the Belgian soprano in the title role of Massenet's *Manon*. Paris, Benque & Co.
- Journet, Marcel (1867-1933). Waist-length portrait of the French bass as Escamillo in Bizet's *Carmen*. New York, Aimé Dupont.
- Kellogg, Clara Louise (1842-1916). Bust-length portrait of the American soprano and impresario. New York, Sarony
- Lasalle, Jean (1847-1909). Bust-length portrait of the French baritone. New York, Falk, ca. 1892-1894. With the handstamp of the New York Public Library to verso.
- Martin, Riccardo (1874-1952). Bust-length portrait of the American tenor as Enzo in Ponchielli's *La Gioconda*. New York and New Port, Rhode Island, Aimé Dupont [Etta Dupont], 190[?].
- Maurel, Victor (1848-1923). Full-length portrait of the French baritone in the title role of Mozart's *Don Giovanni*. New York, Aimé Dupont.
- Patti, Adelina (1843-1919). Three-quarter-length portrait of the Italian soprano as Juliette in Gounod's *Roméo et Juliette*. London, London Stereoscopic & Photographic Company. Slight loss to upper right corner; several pinholes to margins.
- Patti. Bust-length portrait. New York, Mora. Two file holes at left edge.
- Patti, Carlotta (1835-1889). Three-quarter-length portrait of the Italian soprano in a snow scene.

- Renaud, Maurice (1860-1933). Three-quarter-length portrait of the French baritone in the title role of Thomas's *Hamlet*. Paris, Benque.
- Roze, Marie (1846-1926). Three-quarter-length portrait of the French soprano in the title role of Verdi's *Aida*. New York, Mora.
- Roze. Bust-length portrait.
- Sanderson, Sibyl (1865-1903). Bust-length portrait of the American soprano in the title role of Massenet's *Manon*. Paris, Benque & Co. With handstamps of Dr. Joshua J. Roth, Fine Arts in New York to verso.
- Sanderson. Full-length portrait in the title role of Massenet's *Thais*. Paris, Reutlinger, ca. 1894.
- Sembrich, Marcella (1858-1935). Three-quarter-length portrait of the Polish soprano with fur stole and muff. New York, Amié Dupont. With the handstamp of Henry Y. Porter to verso. Together with a trimmed cast insert for a Metropolitan Opera performance Paderewski's opera *Manru* featuring Sembrich. Ca. 148 x 124 mm. Dated February 14, 1902.
- Sembrich. Full-length portrait as Marie in Donizetti's *La fille du régiment*. New York, Aimé Dupont.
- Scalchi, Sofia (1850-1922). Three-quarter-length portrait of the Italian contralto. London, Elliott & Fry.
- Van Dyck, Ernest (1861-1923). Full-length portrait of the Belgian tenor with bow and sling in the title role in Wagner's *Parsifal* at the Bayreuther Bühnenfestspiel. Berlin, Dresden, etc. W. Höffert, Hof Photograph. Cabinet card by Paul Süss in Dresden.
- Winkelmann, Hermann (1849-1912). Bust-length portrait of the German tenor. Hamburg, E. Bieber, K. Hof-Photographin, 1881. With two handstamps, including one reading "Sammlung Const. Danhelovsky," to verso.

Most ca. 165 x 108 mm., with studio information customarily printed or embossed to lower edge or verso. Most in very good condition. Common minor defects include occasional signs of wear such as creasing, cracking, rippling, foxing, staining, bumping, pinholes, and remnants of former mounts. Some also carry annotations, most often directly related to the singers and/or roles portrayed. (24648) \$975

Approximately 88 Postcard Photographs and 10 Lithographic Portraits of Singers

722. [SINGERS - Photographs - 19th & 20th Century]

A collection of approximately 88 vintage postcard photographs together with 10 lithographic portraits of prominent 19th- and 20th-century singers.



Subjects include Albani, Andrésen, Arnoldson, Bary, Bori, Campanini, Caruso, Cavaliere, Calvé, Clément, Crafft, De Luca, Destinn, Domingo, Eames, Fladung, Easton, Eddy, Farrar, Feinhals, Fremstad, Galli-Curci, Garden, Gigli, Gulbranson, Hauk, Hempel, Henke, Hesch, Huchet, Jeritza, Kappel, Kellogg, Kurz, Leffler-Burckhard, Lehmann, Leider, Litvinne, Mapleson, Martinelli, Morena, Müller, Muzio, Neilson, Nilsson, Nordica, Novatná, Olszewska, Pavarotti, Plaichinger, Piccaver, Price, Renaud, Rethberg, Scheff, Sembrich, Slezak, Storchio, Strong, Ternina, Thierry, Thursby, Torriani, Tucker, Viardot-Garcia, and Walker. Together with assorted photographs of singers, mostly reproductions of rare early images. Average size ca. 6 x 4." Subjects include 39 female singers (Albani, Calvé, Destinn, Galli-Curci, Garden, Grisi, Lehman, Lind, Lucca, Melba, Mutzio, Nilsson, Nordica, Patti, Piccolomioni, Supervia, Tettrazini, Thalberg, Viardot, and Zaré) and 12 male (J.B. Faure, Mario de Lara, McCormack, Victor Manuel, Eduard de Reszke, and Tamagno). In very good condition overall. Common defects include light wear, silvering, foxing, soiling, and minor annotations in pencil or ink to versos. *A full inventory is available upon request.* (24676) \$650



723. [SINGERS - Photographs - 19th Century] 6 fine late 19th-century photographs of prominent opera singers. From *Celebrities Monthly*, Vol. 1,

1895. Negatives by [Benjamin J.] Falk in New York. Laid down to original mounts with printed biographical sketches of each singer. Photographs, ca. 110 x 76 mm.; mounts, ca. 175 x 222 mm. and ca. 176 x 266 mm.



- Alvary, Max (1856-1898). Three-quarter-length portrait of the German tenor. Some marginal tears, with crude repair to upper left corner of verso.
- Bauermeister, Mathilde (1849-1926). Bust-length portrait of the German mezzo-soprano.
- Campanari, Giuseppe (1855-1927). Bust-length portrait of the Italian baritone with stylish bowtie. Light silvering to blank verso.
- De Lussan, Zélie (1861-1949). Waist-length portrait of the American mezzo-soprano in the title role of Bizet's *Carmen* (Act IV).
- Plançon, Pol (1851-1914). Bust-length portrait of the French bass-baritone.
- Saville, Frances (1862-1935). Three-quarter-length portrait of the American soprano. With an index of celebrity names and the note "Binding covers for Volume I of 'Celebrities' will be furnished by the publishers for 75 cents" printed to verso.



In very good condition overall, with only occasional signs of wear, soiling, foxing, and browning to edges of mounts. (24709) \$125



724. [SINGERS - Photographs - Aborn Opera Company]

4 vintage photographs of members of the Aborn Opera Company in New York.

- Barron, Henri. Three-quarter-length portrait of the young singer in formal attire. New York, Stall's Studio. Ca. 142 x 100 mm. Laid down to original gray mount with decorative borders, ca. 182 x 131 mm.

- Bozzano, Conte Enzo. Bust-length portrait of the bass. Original photograph by Mishkin Studio in New York. Ca. 203 x 152 mm. With "Aborn English Grand Opera Company" handstamp to verso. Lacking small portion of upper right corner.

- Daly, Vinie. Full-length portrait in The Chimes of Normandy. New York, Apeda. Ca. 209 x 146 mm. With the handstamp of the Aborn Opera Comique Co. to verso. Small perforation to upper edge; extensive annotations in pencil to verso.

- Webb, Dorothy. Bust-length portrait. New York, White. Ca. 139 x 99 mm. With "Aborn Comic Opera Company" handstamp to verso.

With photographer's information printed or embossed to lower portion. In very good condition overall. Common minor defects include occasional signs of wear such as creasing, cracking, rippling, foxing, staining, bumping, pinholes, and remnants of former mounts. Some also carry annotations, most often directly related to the singers and/or roles portrayed.

Founded and operated by the brothers Milton (1854-1933) and Sargent (1866-?) Aborn, the Aborn Opera Company was active from 1895 until 1922. Although it was based in New York, the company extensively toured the United States. (24688) \$75



725. [SINGERS - Photographs - Dresden Opera]

5 cabinet card photographs of unidentified singers by Dresden photography studios. Ca. 167 x 108 mm. With photographer's information printed or embossed to lower margin or verso.

- 3 role portrait photographs by Hanns Hanfstaengel, C.A. Teich, K.S. Hof Photograph: full-length portrait of a serenading Beckmesser from the second act of Wagner's *Die Meistersinger*; full-length portrait of a serenading [?]Don Giovanni from the second act of Mozart's *Don Giovanni*; three-quarter-length portrait of Papageno with bird cage and whistle in Mozart's *Die Zauberflöte*.

- Full-length role portrait of a male singer by Erwin Rauff and Hugo Engler Hofphotograph.

- Three-quarter-length portrait of a female singer by Otto Mayer, Kaiserl[icher]. & Königl[icher]. Hofphotograph, vorm[als]. H. Thiele. Cabinet card printed by Paul Leinert in Dresden.

In very good condition overall. Minor signs of wear including light foxing, soiling, and browning. (24658) \$75

726. [SINGERS - Photographs - Russian]

7 original postcard photographs of prominent 19th- and early-20th-century Russian singers by such photographers as Karl Andreyevich Fischer and M. de Bielavsky.

- Figner, Nicolay (1857-1918). Full-length portrait of the tenor as Lensky in Tchaikovsky's *Eugene Onegin*. [?St. Petersburg], K.A. Fischer, Photographer of the Imperial Theaters.

- Figner and Ivan Yershov (1867-1943). Full-length portrait of the two tenors.

- Figner and Medea Mei-Figner (1859-1952). Full-length portrait of the tenor and soprano as Don José and Carmen in the third act of Bizet's *Carmen*. "From the Imperial Theaters" printed to lower right corner.



- Kuznetsova, Mariya (1880-1966). Full-length role portrait of the soprano. [St. Petersburg?] K.A. Fischer, Photographer of the Imperial Theaters. With the photographer's blindstamp to lower right corner.
- Lipkovskaya, Lidiya (1882-1958). Full-length portrait of the soprano as Tatyana in Tchaikovsky's *Eugene Onegin*. Photographer's name to lower left corner.
- Smirnov, Alexander (1870-ca. 1942). Full-length portrait of the baritone as Escamillo in Bizet's *Carmen*. M. de Bielavsky, photographer. Published in St. Petersburg by Edition "Richard."
- Sobinov, Leonid (1872-1934). Three-quarter-length portrait of the tenor in the title role of Gounod's *Faust*. Published by AL. With the handstamp of a Moscow bookseller (Store no. 50) to verso. Ca. 1945. Small perforation to central portion.

The names and roles of singers, photographers, and cities usually printed in Cyrillic. In very good condition overall. Common minor defects include occasional signs of wear such as creasing, cracking, rippling, foxing, staining, bumping, pinholes, annotations (most often related to the singers and/or roles), and remnants of former mounts. (24622) \$95



727. [SINGERS - Prints - 19th century]
Group of prints of 19th century female opera singers.

- Albani, Emma (1847-1930). Canadian soprano. Bust-length lithographic portrait signed "JB" in the stone. 266 x 200 mm. Slightly worn, browned and creased; very small portion of upper left corner lacking.
- Albani, Marietta (1826-94). Italian contralto. Three-quarter-length reproduction print in colour as Arsace in *Semiramide*. 237 x 180 mm. Slightly browned; stained at lower margin; left edge frayed.
- Cary, Annie Louise (1841-1921). American contralto. Bust-length lithographic portrait by F. Moras in Philadelphia. 269 x 200 mm. Slightly browned.
- Hauk, Minnie (1851-1929). American soprano, later mezzo-soprano. Head-and-shoulders lithographic portrait with cape and hat. 120 x 77 mm. Slightly browned; mounted to mat.



- Hauk. 129 x 77 mm. Another copy of the same image. Slightly soiled.
- Kellogg, Clara Louise (1842-1916). American soprano and impresario. Bust-length lithographic portrait by F. Moras in Philadelphia. 269 x 201 mm. Slightly browned; two small holes to left margin.
- Lucca, Pauline (1841-1908). Austrian soprano. Head-and-shoulders lithographic portrait by F. Moras, Philadelphia.
- Miolan-Carvalho, Marie Caroline (1827-95). French soprano. Reproduction full-length print with Tamberlik in *Faust*. 237 x 180 mm. Stained at lower margin; several small pinholes; right margin frayed.
- Nilsson, Christine (1843-1921). Swedish soprano. Head-and-shoulders lithographic portrait by Armstrong & Co., Boston. 75 x 68 mm. Slightly browned; laid down to mat.
- Pappenheim, Eugenie (1849-1924). German soprano. Head-and-shoulders lithographic portrait. 120 x 77 mm. Slightly browned; laid down to mat.
- Patti, Adelina (1843-1919). Italian soprano. Head-and-shoulders lithographic portrait by Moras, Philadelphia. 168 x 140 mm.



- Patti, Carlotta (1835-1889). Italian-born French soprano. Head-and-shoulders lithographic portrait by Armstrong & Co., Boston. 77 x 72 mm. Slightly browned; laid down to mat.
- Piccolomini, Marietta (1834-99). Italian soprano. Full-length reproduction print in colour as Violetta. 230 x 180 mm.
- Unidentified. Head-and-shoulders lithographic portrait by Shobert & Marquerville.

Together with: Edwards, H. Sutherland. Excerpt of an article from an unidentified late 19th century periodical publication including engravings of Patti, Nilsson, Viardot, Heilbron, Arnoldson, Lucca, Fursch-Nadi, Emma Nevada and Krauss. Large octavo. Disbound. Pp. 147-60. Incomplete. (24818) \$120



728. **SINGER, Martial 1904-1990**
 Waist-length role portrait photograph as Dapertutto in Offenbach's Les Contes d'Hoffmann, signed "M

Singer," inscribed to Robert Henry Stock, and dated 1946. With handstamp of Franklin Photos, New York to verso. 162 x 119 mm. Slightly worn and creased.

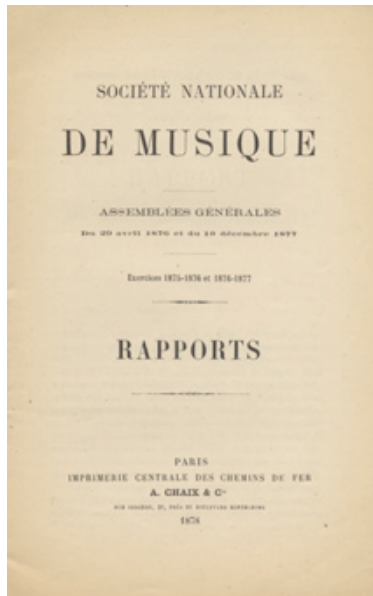
French-born American baritone Martial Singher "made his début [in November 1930] in Amsterdam as Orestes in Iphigénie en Tauride under Monteux. He first sang at the Opéra a month later, as Athanaël in Thaïs, and remained a principal baritone of that company as well as singing at the Opéra-Comique. Singher settled in the USA and made his Metropolitan début in 1943 as Dapertutto in Les contes d'Hoffmann. He continued as a member of the Metropolitan until 1959, singing Pelléas, Count Almaviva and Figaro in Figaro, all four baritone roles in Hoffmann, Lescaut in Manon and Mercutio in Roméo et Juliette, Wolfram and Amfortas. He was the first to sing Ravel's song cycle Don Quichotte à Dulcinée (which he recorded)." Peter G. Davis and Dennis K. McIntire in *Grove Music Online* (23993) \$40



729. **SLEZAK, Leo 1873-1946**
 Bust-length postcard photograph in formal attire, signed in full and dated Vienna, February 1, [19]29. With "Residenz-Atelier" and "Kammersänger Leo Slezak" printed to lower margin.

Leo Slezak (1873-1946) was a prominent Austrian-Czech tenor who "combined great warmth and brilliance of tone with clear enunciation and a most delicate use of mezza voce... His career in Vienna, whither he was called by Mahler in 1901, was brilliant and prolonged; he remained one of the leading tenors of the house until the mid-1920s, and subsequently made occasional guest appearances until a final Pagliacci in 1933." In the autumn of 1909 he made his

first appearance at the Metropolitan Opera as Otello, to great acclaim. "He remained with the company for four consecutive seasons, singing, among other parts, his main Wagner roles (*Tannhäuser*, *Lohengrin*, *Walther*), Verdi's *Manrico* and *Radames*, and Tchaikovsky's *Hermann*, and frequently appearing under the direction of Toscanini and Mahler... In later years he became well known as an interpreter of lieder, and later still made a new career for himself in 'comic uncle' roles in German and Austrian films." Desmond Shawe-Taylor in *Grove Music Online*. (24066) \$55



730. **SOCIÉTÉ GÉNÉRALES ASSEMBLÉES du 29 avril 1876 et du 10 décembre 1877...**
Rapports. Paris: A. Chaix & Cie, 1878. Octavo. Original publisher's green printed wrappers with titling within decorative border. 1f. (title), 21, [i] (colophon) pp. Members of the Société included Duparc, Fauré, d'Indy, Lalo, Saint-Saens and Widor. (24474) \$40



731. **SOUSA, John Philip 1854-1932**
First Day of Issue envelope with portrait stamp of Sousa within decorative border and "U.S. Honors

Famous Americans" printed in red at left, with block of four 2-cent commemorative postal stamps, postmarked Washington, D.C., May 3, 1940 and "First Day of Issue."

Sousa, an American composer, bandmaster and author, composed the official national march of the United States, The Stars and Stripes Forever... "Known as the 'March King', [he] was the most important figure in the history of bands and band music." Paul E. Bierley in *Grove Music Online*. (24458) \$35



732. **SOVIERO, Diana born 1946**
Full-length role portrait colour photograph as Juliette in Roméo et Juliette, signed in full. From the studio of Winnie Klotz, Metropolitan Opera. 180 x 126 mm.

American soprano Diana Soviero "joined the New York City Opera in 1976, then sang at Chicago, Miami, San Francisco, and the Metropolitan, where she made her debut in 1986 as Juliet. She has also sung at Hamburg, Cologne, Paris, Vienna, Zürich, Rome, Florence, and La Scala. Her repertory includes Norina, Micaëla, Leïla, Mimì, Butterfly, Tosca, Manon Lescaut, and Angelica... She has been a judge for many years with the Metropolitan National Council Auditions and regularly gives master classes across the United States." Elizabeth Forbes and Jonas Westover in *Grove Music Online*. (23995) \$30



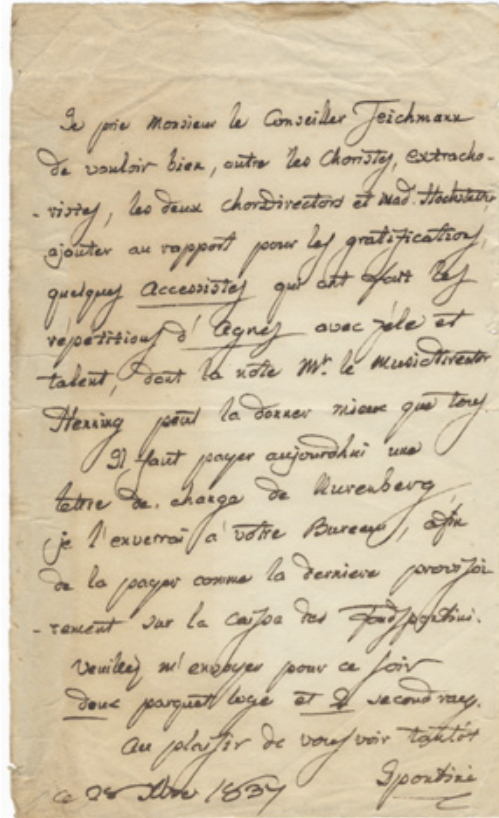
733. **SPALDING, Albert 1888-1953**
 Postcard photograph of an original drawing by Violet Oakley of the violinist holding his instrument, signed in full.

Albert Spalding (1888-1953) was one of the first American violinists to gain international prominence. "Rejecting virtuoso showmanship, he concentrated on a refined and sensitive musical interpretation, to which his many recordings bear witness." He also composed over 120 works, and made numerous transcriptions. Ben Arnold in Grove Music Online.

Artist Violet Oakley (1874-1961) was the first American woman to receive a public mural commission. She was especially known for her murals, stained glass designs, and magazine illustrations. Her style and choice of subject matter were influenced by the English Pre-Raphaelites, Victorian aesthetics, and Quaker ideals of pacificism, equality, and social justice. (23190) \$25

Spontini Writes Regarding a Production of his Final Opera, Agnes von Hohenstaufen

734. **SPONTINI, Gaspere 1774-1851**
 Autograph letter signed "Spontini" to [Johann Valentin] Teichmann. 1 page. Octavo. Dated [Berlin,] December [?]28, 1834. In black ink. In French (with translation). Slightly worn, browned, foxed and stained; creased at folds and somewhat overall; several edge tears; some show-through; remnants of former mount to verso.



Spontini asks Teichmann to thank those involved in a production of his opera, Agnes, for which he would also like seats for that evening's performance. "I beg Councillor Teichmann to convey my regards to the choir members, extra choir members, the two choir directors and Mrs. [?]Stochstetter, as well as to several assistants who led the rehearsals of Agnes with zeal and talent, to which Mr. Henning, the music director, contributed the most of all."

Spontini's last opera, Agnes von Hohenstaufen, was first performed at the Königliches Opernhaus in Berlin on June 12, 1829. After extensive revisions, a second version was performed on December 6, 1837; the present letter most probably refers to a production of the second version of the work. Spontini was the Generalmusikdirektor and leading musician at the court of King Friedrich Wilhelm III in Berlin at this time, where he was welcomed by such prominent intellectuals as E.T.A. Hoffmann.

A devotee of the theater, Johann Valentin Teichmann (1791-1860) was in close contact with prominent artists, musicians, and dramatic poets in Berlin. His literary output included a history of the Royal Theatre in Berlin from 1740 to 1840 and a collected edition of letters from writers, such as Goethe and Schiller, who corresponded with the Royal Theatre. (23394) \$550



735. STEBER, Eleanor 1916-1990

Bust-length photograph in formal attire, inscribed "Cordial greetings," and signed in full. 177 x 121 mm. Dated "October 6, 1944" in an another hand to verso. Slightly worn; lower left corner bumped and detached, with tape repair.

American soprano Eleanor Steber "won the 1940 Metropolitan Opera Auditions of the Air. This led to her debut on 7 December as Sophie, and she remained a leading soprano with the Metropolitan until 1963. As her voice matured, its silvery sheen gave way to greater warmth and breadth, and she began to undertake heavier roles such as the Marschallin, Elsa, Desdemona, Tosca and Donna Anna. She was particularly noted for the suavity and poise of her Mozart heroines – the Countess Almaviva, Fiordiligi, Pamina, Donna Elvira and Konstanze, which she sang at the Metropolitan première of Die Entführung in 1946. She also created the title role in Barber's Vanessa (1958), sang the title role in the American première of Arabella (Metropolitan, 1955), and Marie in the first Metropolitan Wozzeck (1959). She appeared at the Edinburgh Festival, Bayreuth, Vienna and Florence as well as with numerous American companies; she sang Miss Wingrave in the American première of Britten's opera (1973, Santa Fe). An admired concert singer and recitalist, Steber commissioned and gave the first performance of Barber's Knoxville: Summer of 1915 (1948)." Martin Bernheimer and Alan Blyth in Grove Music Online. (23999) \$30



736. STEBER, Eleanor 1916-1990

Waist-length role portrait photograph as Marie in Wozzeck, signed in full. ?1959. Inscribed to Joyce Huff. 218 x 162 mm. (23997) \$45



737. STELLA, Antonietta 1929-

Waist-length role portrait photograph in costume in an unknown role, signed in full. 179 x 118 mm. On gray cardboard mount. Slightly worn and creased; mount bumped at lower right corner.

Italian soprano Antonietta Stella studied in Perugia and Rome, making her début in 1950 at Spoleto as Leonora (Il trovatore). In 1951 she sang Leonora (La forza del destino) at the Rome Opera and in 1954 appeared at La Scala as Desdemona. In 1955 she made her Covent Garden début as Aida and in 1956 first sang at the Metropolitan, in the same role. She appeared at all the leading European theatres, singing Butterfly, Tosca, Santuzza, Elisabeth de Valois, Violetta and Amelia (Un ballo in maschera). She also sang Wagner's Senta, Elisabeth, Elsa and Sieglinde... Her beautiful voice was used with great style." Elizabeth Forbes in Grove Music Online. (24000) \$35



738. STEVENS, Risë 1913-2013

Bust-length role portrait photograph in the title role of Bizet's Carmen, signed in full. From the Bender studio in New York. Ca. 253 x 203 mm.

Risë Stevens "sang with the New York Opera-Comique before becoming a pupil of Anna Schoen-René. Approached by the Metropolitan, she declined and sailed for Europe to study with Marie Gutheil-Schoder. She then made her formal operatic début in Prague in 1936 as Thomas' Mignon; she also sang with the Vienna Staatsoper and in Buenos Aires. Returning to the USA, she made her début with the Metropolitan on tour in Philadelphia in 1938 as Octavian, appearing a month later in New York as Mignon. She remained with the company until 1961 but also sang with other companies (including Glyndebourne in 1939 and, as Cherubino, 1955). Her warm, lyric voice can be heard on studio and off-the-air recordings of her Cherubino, Carmen, Mignon, Delilah and Octavian." Max de Schauensee and Alan Blyth in Grove Music Online. (23944) \$45



739. STEVENS, Risë 1913-2013

Half-length role portrait photograph in the title role of Gluck's Orfeo, signed in full. From the studio of Bender in New York. Ca. 252 x 202 mm. (23947) \$45



740. STEVENS, Risë 1913-2013

Full-length role portrait photograph as Octavian in Richard Strauss's Der Rosenkavalier, signed in full, inscribed "Mir ist die Ehre widerfahren," a quotation from Octavian's duet with Sophie in which he presents her with a silver rose, and dated "Metropolitan Opera début, November 22, 1938." A still from the Metropolitan Opera's 1938 production of Der Rosenkavalier, from the Bender studio. Ca. 254 x 203 mm. Minor remnants of former mount to verso. (25295) \$50



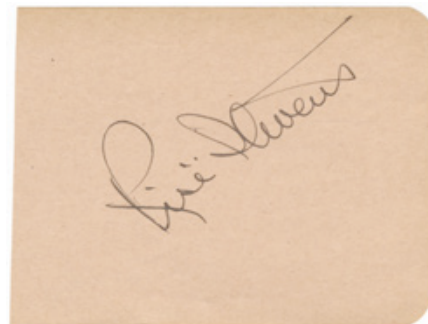
741. **STEVENS, Risë 1913-2013**
Half-length role portrait photograph as Octavian in Richard Strauss's Der Rosenkavalier, signed in full.
 From the studio of Anne Marie Heinrich in Buenos Aires. Ca. 251 x 202 mm. (23946) \$45



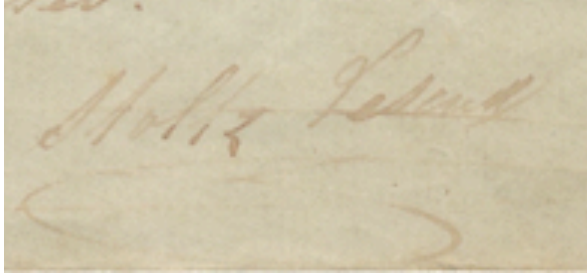
743. **STEVENS, Risë 1913-2013**
Signed program for a recital of songs, arias, and piano music with Brooks Smith at the piano, Arion Musical Club, Milwaukee, February 15, 1951 featuring works of Mozart, Handel, Wolf, Brahms, Dohnanyi, Britten, Bizet, and others. Octavo. 12 pp. Signed by both Stevens and Smith. Slightly worn and soiled; creased at central fold. (24417) \$25



742. **STEVENS, Risë 1913-2013**
Signed Metropolitan Opera program for a gala performance of Mozart's Le Nozze di Figaro in New York on February 20, 1940. Large octavo. Wrappers. 20 pp. Signed by both Stevens and Brazilian soprano Bidú Sayão. Slightly worn and creased. (24457) \$25



744. **STEVENS, Risë 1913-2013**
Autograph signature on an album leaf ca. 99 x 132 mm. Together with a full-length role portrait photograph of Stevens in the title role of Ambroise Thomas's Mignon ca. 249 x 205 mm., with "890" handstamped to verso. Very slightly worn; signature very slightly smudged; very small label to verso. (24300) \$15



Stoltz Writes to Fétis Mentioning Duprez

745. STOLTZ, Rosine 1815-1903

Autograph letter signed "Stoltz Rosine" to Mr. [François-Joseph] Fétis, Director of the Conservatoire. 1 page of a bifolium. Quarto. Postmarked Paris, June 3[?], 1837 and Brussels, June 4[?], 1837. In Ink. With integral autograph address panel to verso. In French (with translation). Slightly worn, soiled and foxed; creased at folds and corners; slightly faded; remnants of wax seal and minor abrasion and perforation to upper edge of second leaf; previous owner's small round blindstamps to lower margin. Together with a carte-de-visite waist-length photographic reproduction of the noted French mezzo-soprano published in Paris by Pierre Petit. Ca. 103 x 63 mm. with red borders.

Stoltz graciously thanks Fétis for his letters of recommendation. She had wanted to wait until after her début to thank him, but that has been postponed, perhaps until the end of the month She will sing in Halévy's *La Juive* alongside Gilbert Duprez, who must learn his role. She is taking advantage of the delay by taking lessons with the noted tenor, Louis Ponchard, four times a week. "I was waiting to give you all my thanks until I had made my début, in order to disturb you just one single time from your serious work... The first role that I am to play is *La Juive*. Mr. [Gilbert] Duprez does not know the role of Eléazar at all, so he must learn it before then. He also has to perform [Louis Niedermeyer's] *Stradella*, [Meyerbeer's] *Robert [le diable]*, and [Auber's] *La Muette*. You see from this list that there will be some time before I appear on the stage of the opera..."

The present letter was written shortly before Stoltz made her Paris Opéra début, as Rachel in *La Juive*, on August 25, 1837. She remained there for ten years, and created a number of roles, including Ascanio in Berlioz's *Benvenuto Cellini* (1838) and Léonor in Donizetti's *La Favorite* (1840). Scandal forced her to resign in 1847, but she returned in 1854. She was especially praised for the intensity of her acting, and her vocal color and broad palette of timbres. Mary Ann Smart in *Grove Music Online*.

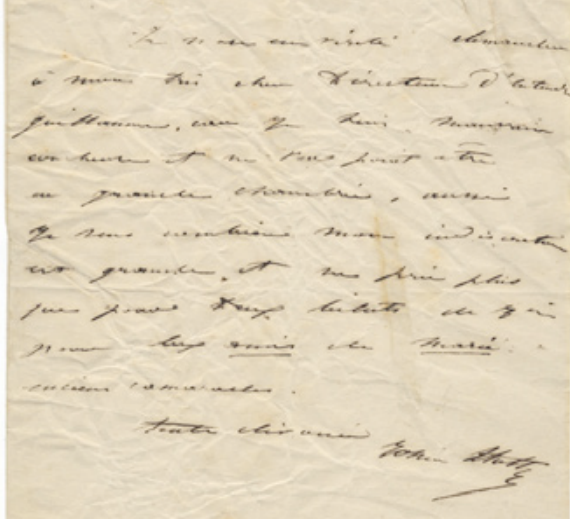
Gilbert Duprez, whom the letter mentions, made his highly successful début at the Paris Opéra in Rossini's *Guillaume Tell* on April 17, 1837. When in the same year first tenor Adolphe Nourrit had to resign from the Opéra due to vocal problems, Duprez, his successor, had to take over many of his roles. "[Duprez] gradually... became the first great tenore di forza, despite a vocal tessitura limited in its lower range... In France he was praised as the first true Romantic tenor and for his excellent declamation and the smoothness of his canto spianato... Presumably through forcing his voice, and also because of the great number of performances he gave during his years in Italy where he had to sing as many as six times a week, a decline set in early; Berlioz greatly admired him in the vigorous music of *Benvenuto Cellini* in 1838, though noting (*Mémoires*) that his voice had coarsened somewhat. The story of the famous tenor's rise and fall in Berlioz's *Les soirées de l'orchestre* is largely based on Duprez's career. He composed a number of operas and his writings include *L'art du chant* (1845) and *Souvenirs d'un chanteur* (1880), a valuable account of his times and distinguished contemporaries." Sandro Corti in *Grove Music Online*.

Fétis was "among the most influential musical figures in continental Europe for most of the 19th century, occupying key posts within the Franco-Belgian musical establishment and initiating significant cultural trends through his theoretical works and his concert activity... [He] was at the centre of a network of historians, librarians and early-music performers active in France and Belgium throughout the 19th century. His writings, though recognized as flawed, provided a reference point for such musicians and often offered valuable methodological models regarding the use of primary and secondary sources in the quest for historical information... His vast library and important collection of early instruments... were bequeathed to the Belgian nation: his library is housed in the *Bibliothèque Albert Ier*, his instrument collection forms part of the museum of the *Brussels Conservatory*." Katharine Ellis et al. in *Grove Music Online*.

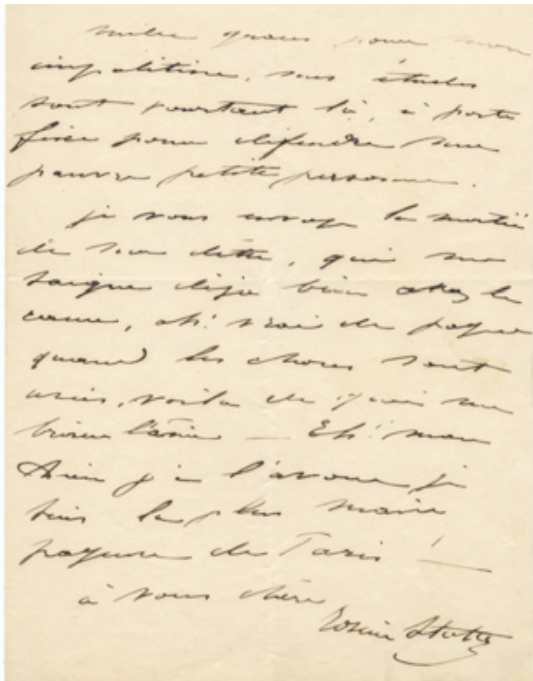
An interesting letter linking three important 19th century musical figures. (24183) \$550

746. STOLTZ, Rosine 1815-1903

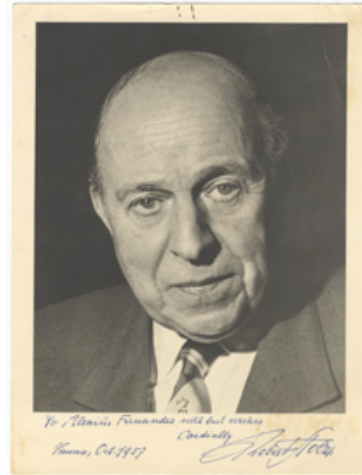
Autograph letter to "Mon très cher Directeur" (most probably François-Joseph Fétis, Director of the Conservatoire), signed in full. 1 page of a bifolium. Octavo. N.d. In ink. On stationery with a place name, monogram, and Paris address embossed at upper left corner. In French (with translation).



Stoltz does not dare ask the director to listen to [Rossini's] *Guillaume [?Tell]*. In spite of her indiscretion, she asks for "only" two tickets for two friends of [?Célestine Galli] Marié. Slightly soiled, foxed and stained; considerably creased. (23725) \$225



747. STOLTZ, Rosine 1815-1903
Autograph letter signed in full to unidentified correspondent. 1 page of a bifolium. Octavo. N.d. In black ink. In French (with translation). Stoltz writes concerning her studies and status in Paris. Slightly soiled and foxed; creased at folds and lower right corner of third page; several small perforations to upper portion of all pages. (24180) \$200



748. STOLZ, Robert 1880-1975
Attractive bust-length photograph of the Austrian composer and conductor in jacket and tie, signed in full, inscribed in dark blue ink to Alexius Fernandes, and dated Vienna, October 1957. With Munich studio handstamp to verso "Copyright by Bayerische Bild..." 239 x 179 mm. Slightly worn, creased, and stained. Together with two personalized Christmas cards printed with photographic images of Stoltz and his wife. (23458) \$75



749. STRACCIARI, Riccardo 1875-1955
Bust-length postcard photograph, signed in full and inscribed. From the studio of Adolfo Ermini in Milan. Ca. 139 x 91 mm. With the date "11/7/06" in pencil in a late 20th century hand and photograph's stamp to verso. Slightly worn; trimmed, with some loss to inscription, dedicatee's name, and date; signature slightly smudged; small ink stain to left margin. Together with a signed inscription on a New Year's

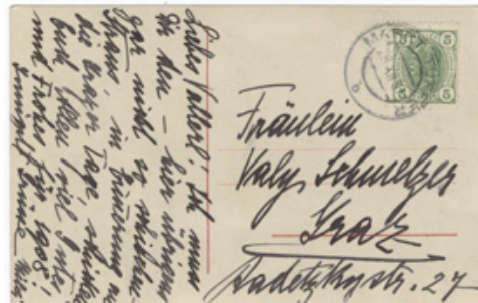
Day greeting card with a reproduction of a drawing of the noted Italian baritone seated atop the word "Auguri" dated Rome December 28, 1912. Slightly worn; remnants of tape to verso.

"In the 1900–01 and 1902–3 seasons [Stracciari] appeared at Lisbon, then at La Scala (1904–6, 1908–9), Covent Garden (1905), the Metropolitan (1906–8), the Paris Opéra (1909), the Real, Madrid (1909–11), and other leading theatres. He then sang mostly in Italy (especially Rome), Spain and Argentina, though from 1917 to 1919 he was a member of the Chicago Opera Association... Stracciari's mellow, velvety voice, coloured and resonant over its whole range, with an extended and penetrating upper register, made him, between 1905 and 1915, the rival of Titta Ruffo and Pasquale Amato. His repertory included all the great baritone roles and among the dramatic parts he preferred those in *Il trovatore*, *Rigoletto* and *Aida*. But, thanks to a technique characteristic of the best traditions of the 19th century, he excelled in works which allowed him to display his courtly enunciation, smooth singing, elegant phrasing and musical delicacy: *La favorite*, *Ernani* and above all *La traviata*, in which he played the heavy father with exceptional, gripping effect. He was also a noted Figaro in *Il barbiere di Siviglia*, a role that well displayed his brilliant high notes and which, like *Rigoletto*, he recorded in 1929. But his voice is heard at its freest and finest in the recordings he made for Fonotipia (1904–15) and Columbia (1917–25)." Rodolfo Celletti in *Grove Music Online*. (24068) \$60



750. STRATAS, Teresa 1938-
Three-quarter length role portrait photograph as Giorgetta in Puccini's *Il tabarro*, signed in full. Ca. 253 x 203 mm.

"Having won the 1959 Metropolitan Opera Auditions of the Air, [Teresa Stratas] made her *début* at the Metropolitan that October as Poussette (*Manon*). Her regular appearances in New York included those as *Sardula* (*Menotti's Le dernier sauvage*), *Lisa* (*The Queen of Spades*), *Liù*, *Nedda*, *Micaëla*, *Zerlina*, *Cherubino*, *Despina* and *Hänsel*. In 1961 she created the title role in Peggy Glanville-Hicks's *Nausicaa* at the Athens Festival. She appeared regularly as a guest in Munich, Hamburg and Paris, and also performed at Salzburg and the Bol'shoy. Her repertory included Verdi's *Joan of Arc*, *Violetta*, *Tatyana*, *Mélisande* and *Lulu*, which she sang at the opera's first complete performance and recording (1979, Paris). She sang *Violetta* to Domingo's *Alfredo* in Zeffirelli's film (1983), appeared on Broadway in *Rags* in 1986, and took the role of *Marie Antoinette* in the 1991 première at the Metropolitan of Corigliano's *The Ghosts of Versailles*, which was recorded on video. Her other filmed roles include *Nedda* and *Salome*. Stratas had a lyric-dramatic voice of individuality and a keen sense of the stage. Deep involvement in her roles distinguished all her appearances." Harold Rosenthal and Alan Blyth in *Grove Music Online*. (23949) \$25



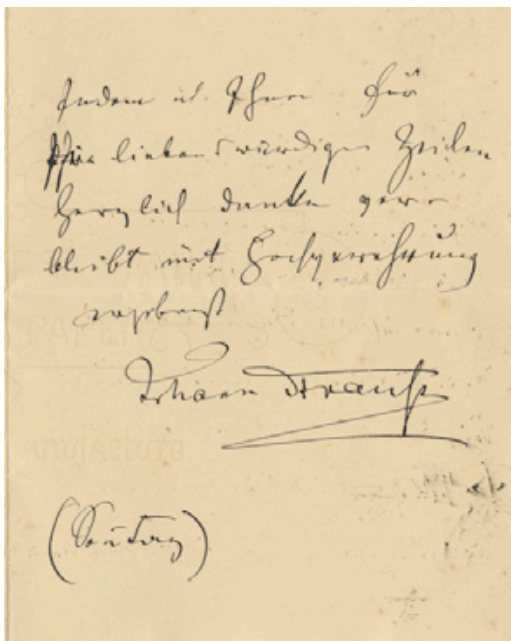
751. STRAUS, Oscar 1870-1954

Autograph signature on verso of an envelope with the name and address of the recipient, Wilma Shepherd in Canada, to recto, postmarked New York, October 7, 1937. Ca. 91 x 136 mm. Together with a postcard photograph of the composer postmarked December 28, [19]07, with a note and name of recipient, Valy Schmelzer, to verso. In German.

An Austrian composer and conductor, Straus studied with Hermann Grädener at Brahms' recommendation and went to Berlin as a pupil of Bruch in 1891. "Advised by the younger Johann Strauss to gain practical theatrical experience in the provinces, he conducted between 1893 and 1899 in Bratislava, Brno, Teplitz, Mainz and Hamburg. During the same period he was active as a composer of stage works and a good deal of salon music." Andrew Lamb in *Grove Music Online*. (23390) \$60



752. **STRAUSS III, Johann 1866-1939**
 Waist-length postcard photograph of the noted Austrian composer, conductor, and violinist (nephew of Johann Strauss II, the "Waltz King"), playing his violin. Phototype by the Graphische Gesellschaft, Aktiengesellschaft in Berlin. Lightly soiled and bumped. (24617) \$20



Johann Strauss Writes Regarding *Die Fledermaus*

753. **STRAUSS, Johann, Jr. 1825-1899**
 Autograph letter to an unidentified singer from the "Waltz King" relative to his operetta *Die Fledermaus*, signed in full. 2 pp. of a bifolium. Small octavo. Dated Sunday [?late 1890s]. In black ink. On stationery with Strauss's musical monogram gilt incorporating double staves to upper left corner. In German (with translation). Slightly foxed; creased at folds; minor offsetting to second page; remnants of former mount to blank versos.

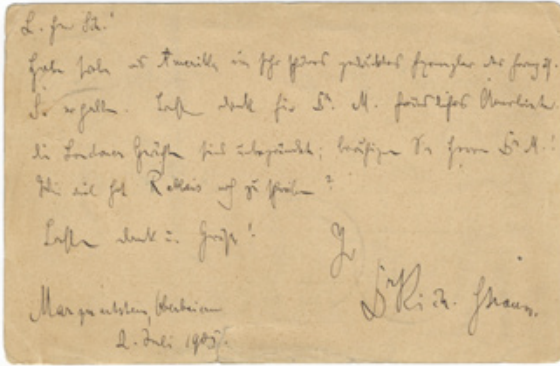
Pleased by his singer correspondent's artistry, Strauss would like to compose at least one new number for him for an upcoming performance of his operetta, *Die Fledermaus*. "Motivated by the awareness of your friendly collaboration in *Die Fledermaus*, I plan to compose, indeed, at the very least, a short number for you, whom I so highly value as an artist, for the next performance."

Remembered primarily for his dance music, Johann Strauss also composed multiple operettas, of which *Die Fledermaus* is the most famous. First performed at the Theater an der Wien on April 5, 1874, it soon became a staple in opera houses across Europe and the United States. (23263) \$2,350



754. **STRAUSS, Johann 1825-1899**
 Carte-de-visite photographic reproduction of an illustration from *Der Floh* dated May 3, 1870 depicting the noted Austrian composer, conductor, and violinist (the "Waltz King") in caricature with his violin and bow in hand, standing atop a stage with a plaque reading "An der blauen Donau Walzer." Published in Temesvár by Wilhelmine Milliot & Neisser. Ca. 106 x 65 mm.

Slightly worn, soiled, and bumped. (24542) \$25



Strauss Writes to Conductor Kurt Schindler Regarding Oscar Wilde's Text of *Salome*

755. STRAUSS, Richard 1864-1949

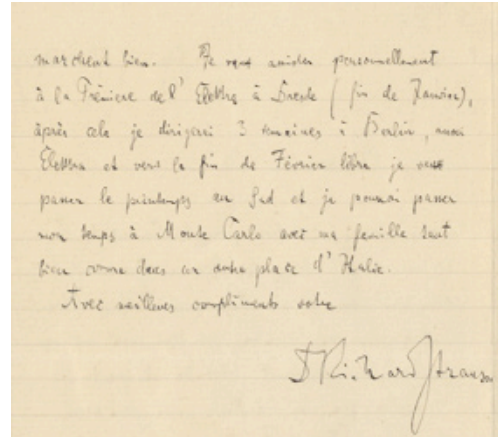
Autograph letter on a postal card to composer and conductor Curt Schindler, signed "Dr. Rich. Strauss." Dated Marquartstein, Oberbaiern, July 2, 1905. In ink. In German (with translation). Somewhat worn and creased; two small tears to edges.

Strauss has received a printed copy of Oscar Wilde's play, *Salome*, from America. He urges Schindler to reassure a certain Dr. M. about some unfounded rumors from London, and asks him how much more a copyist, Rabbeis, has to write. "I have just received a very handsome printed copy of the French *Salome* from America... The London rumors are baseless; calm Dr. M!"

Less than two weeks before he penned this letter, Strauss had completed the full score of his opera, Salome, which he had adapted from Hedwig Lachmann's German translation of Oscar Wilde's eponymous play. (Indeed, his inquiries about [R.?] "Rabbeis," whose name appears on one of Arnold Schoenberg's lists of available copyists, may refer to the copying of orchestral scores or parts of the opera).

As the present letter indicates, Strauss was very keen to obtain Wilde's original - if idiosyncratic - French text, from which he hoped to construct his own French-language version of the opera. With the help of Romain Rolland, he succeeded and, although his plans to stage it at the Opéra Comique in Paris never materialized, it was favorably received at the Théâtre de la Monnaie in Brussels on March 25, 1907; the highly successful premiere of the original German version had, of course, already taken place at the Dresden Hofoper on December 9, 1905.

Kurt Schindler (1882-1935) was an American composer, conductor, and folksong collector of German birth. (23242) \$1,450



Strauss Discusses his Opera *Elektra*

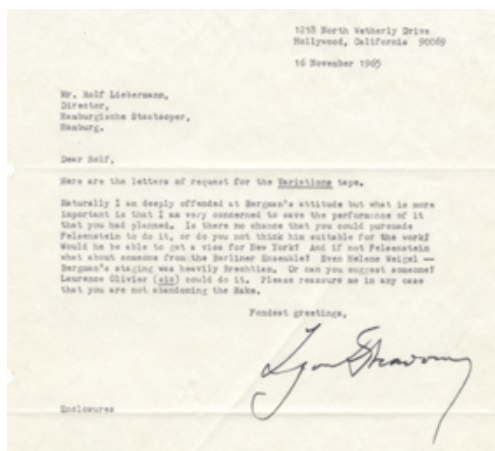
756. STRAUSS, Richard 1864-1949

Autograph letter to an unidentified male recipient, signed in full. 2 pp. of a bifolium. Octavo. Dated Garmisch, July, 20, [19]08. In black ink. On lined paper. In French (with translation). Very slightly soiled; creased at folds.

An important letter in which Strauss discusses the forthcoming Dresden, Berlin, and Monte Carlo premières of his opera, *Elektra*. "... Tell [Raoul Gunsborough] that I am sure to finish the score for *Elektra* by September, that everything will be printed by the beginning of December and that the French première at Monte Carlo can take place towards the end of February or the beginning of March... I myself will be able to conduct *Elektra* at Monte Carlo if all circumstances permit. I want to personally assist in the première of *Elektra* at Dresden (at the end of January)..."

*As promised, Strauss completed the score for *Elektra* on September 22, 1908. The opera premiered at the Dresden Hofoper on January 25, 1909, followed shortly thereafter by a performance in Berlin on February 15. Although publically announced in newspapers such as the New York Times, the Monte Carlo première appears not to have eventuated. The French language première of the opera was actually given by the Manhattan Opera Company on February 1, 1910; Strauss accorded the first American performance of *Elektra* to this fledgling company of Oscar Hammerstein's as something of an act of revenge upon the Metropolitan Opera for banning his previous opera, *Salome*.*

Raoul Gunsborough (1860-1955) was the longest-serving director of the Opéra de Monte-Carlo, his career there spanning almost six decades. (23366) \$3,600



Stravinsky Writes Regarding Ingmar Bergman's Refusal to Direct his Opera *The Rake's Progress*

757. STRAVINSKY, Igor 1882-1971

Typed letter to Rolf Liebermann, director of the Hamburg Staatsoper, signed in full. 1 page. Quarto. On onionskin paper. Dated Hollywood, California, November 16, 1965. In English. Creased at folds; file holes to left margin; two small pieces of tape to upper margin of verso. Together with a fine photograph of the composer in profile holding a cigarette, 170 x 188 mm.

An important letter, in which Stravinsky discusses Ingmar Bergman's apparent refusal of Liebermann's offer to direct a performance of his opera, *The Rake's Progress*. Stravinsky desperately asks Liebermann if he could persuade anyone else to do it. "Naturally, I am deeply offended at Bergman's attitude but what is more important is that I am very concerned to save the performance of it that you had planned. Is there no chance that you could persuade[!] [Walter] Felsenstein to do it... Even Helen Weigel-Bergman's staging was heavily Brechtian... Laurence Olivier (sic) could do it."

The Rake's Progress, to a libretto by W.H. Auden and Chester Kallman after William Hogarth's series of paintings (1732-33), premiered in Venice at the Teatro La Fenice on September 11, 1951. "Despite some early disappointment with its retrospective manner" (Stravinsky had cited Mozart's late operas as sources of inspiration and style), "...the Rake has become a stout repertory item, with more productions... than any other opera written after the death of Puccini." Richard Taruskin in Grove Music Online.

Notable productions include Fritz Reiner's with the Metropolitan Opera in 1953 and Ingmar Bergman's at the Royal Swedish Opera in Stockholm in 1961, of

which Stravinsky was especially fond. It is not clear whether the production discussed in the present letter ever came to fruition. Stravinsky's suggested replacements for Bergman (Walter Felsenstein, Helen Weigel - the second wife of Bertolt Brecht - and Sir Laurence Olivier) are certainly intriguing, and deserving of further research.

Swiss composer and opera manager Rolf Liebermann (1910-1999) was director of the Hamburg Staatsoper (from 1959-1973 and 1985-1988), which he made into one of the centers of modern music theater. During his tenure there, he commissioned 24 new operas, including Penderecki's *The Devils* and Henze's *Der Prinz von Homberg*. (23222) \$2,250



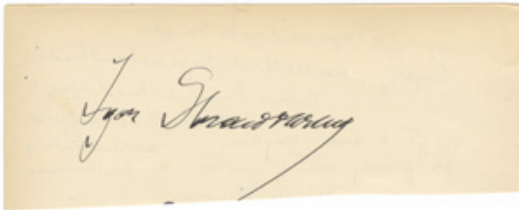
758. STRAVINSKY, Igor 1882-1971

Autograph envelope addressed to Swiss diplomat Walter de Bourg. Quarto, ca. 215 x 267 mm. Postmarked California, November 15, 1944 and Washington, D.C., November 17, 1944. With Stravinsky's return address at 1260 N. Wetherly Drive, Hollywood, California in his autograph to upper left corner. Somewhat worn and creased; small tear to flap on verso; small rectangular area of upper right corner lacking due to excision of postal stamps.

"One of the most widely performed and influential composers of the 20th century, [Igor Stravinsky] remains also one of its most multi-faceted. A study of his work automatically touches on almost every important tendency in the century's music, from the neo-nationalism of the early ballets, through the more abrasive, experimental nationalism of the World War I years, the neo-classicism of the period 1920-51 and the studies of old music which underlay the proto-serial works of the 1950s, to the highly personal interpretation of serial method in his final decade. To some extent the mobile geography of his life is reflected in his work, with its complex patterns of influence and allusion. In another sense, however, he

never lost contact with his Russian origins and, even after he ceased to compose with recognizably Russian materials or in a perceptibly Slavonic idiom, his music maintained an unbroken continuity of technique and thought." Stephen Walsh in *Grove Music Online*.

Walter de Bourg was a member of the Swiss Embassy in Washington, D.C.; he apparently served as an intermediary between Stravinsky and his son, Theodore, in Switzerland during World War II by carrying messages and money to him. (23365) \$250



759. STRAVINSKY, Igor 1882-1971

Large autograph signature on a slip of paper ca. 80 x 202 mm. N.d., but ca. 1939. With English annotations in black ink in two different hands concerning Mary Rose Bradford and Vincent Lopez to verso dated "November 1939 New Orleans." Very slightly worn, browned and stained; trimmed at lower margin just touching long descender of signature. Together with a large (8" x 10") photograph of the composer.

Mary Rose Bradford, wife of southern novelist Roark Bradford, in all likelihood penned some of the annotations included here. On March 14, 1938 *Life Magazine* published a short letter from Mary Rose which chastised the editor's uninformed coverage of swing music. According to her frequent dinner guest, the swing band leader Vincent Lopez, the editor, had incorrectly defined "jitterbug," "cat" and "icky." (23364) \$300

760. STRAVINSKY, Igor 1882-1971 and Soulima Stravinsky 1910-1994

Program for a concert at the Teatro Colon signed by both Igor Stravinsky ("I. Str.") and his son ("Soulima Stravinsky"), Buenos Aires, May 2, 1936, with the composer directing and his son as piano soloist. The program included Stravinsky's *Fireworks; Capriccio for Piano and Orchestra; Eight Easy Pieces; and Symphony of Psalms*. Wrappers. Octavo. [8] pp. Program and notes, biographies, and advertisements in Spanish. With photographs of Igor Stravinsky, Soulima Stravinsky, and Bronislava Nijinska. Wrappers slightly worn, soiled, stained, and partially split at spine.



Soulima Stravinsky (1910-1994) was a pianist, composer, and musicologist. He studied piano with Isidor Philipp and composition with Nadia Boulanger and from 1950-1978 was on the piano faculty of the University of Illinois School of Music. (23387) \$300



761. SUTHERLAND, Joan 1926-2010

Bust-length role portrait photograph as Lucia in Donizetti's *Lucia di Lammermoor*, signed in full in silver ink. Ca. 251 x 192 mm. Handstamp with the name, London address, and telephone number of Houston Rogers to lower portion of verso. Slightly worn; annotations in pencil and red ink to verso.

Following highly acclaimed appearances at Covent Garden, the Paris Opéra, La Scala, and the Metropolitan Opera, Joan Sutherland enjoyed huge success in all the major international opera houses from the early 1960s onwards. "Her greatest talent... lay in Italian bel canto opera of the 18th and 19th centuries... With a beautiful, soft-grained voice of great range, power and flexibility, Sutherland could deliver fiendishly difficult coloratura with exceptional agility, clarity and mellifluous warmth. She had a vocal range from g to e", and was blessed with an exquisitely even trill." Norma Major and Alan Blyth in *Grove Music Online*. (23951) \$35



762. SUTHERLAND, Joan 1926-2010
Bust-length role portrait photograph as Amina in Donizetti's *La sonnambula*, signed in full. Ca. 249 x 201 mm. Handstamp with the name, London address, and telephone number of Houston Rogers to verso. Slightly worn and soiled; small tear to lower right margin; several annotations in pencil and red and black ink to verso. (23953) \$35



763. SUTHERLAND, Joan 1926-2010
Full-length role portrait photograph as Violetta in

Verdi's *La traviata*, signed in full in silver ink. Ca. 253 x 199 mm. (23950) \$30



764. SVANHOLM, Set 1904-1964
Three-quarter length postcard photograph as Siegfried in Wagner's opera, signed in full. 138 x 89 mm.

Swedish tenor Set Svanholm "made his *début* with the Swedish Royal Opera in the baritone roles of Silvio and Rossini's *Figaro*, and in 1937 he was engaged by the company. In 1936 he had made his tenor *début* as Radames (*Aida*), and he subsequently took on such heavy tenor parts as *Otello*, *Siegfried*, *Parsifal* and *Tristan*. He sang at Salzburg and Vienna (1938), Berlin, Budapest and Milan (1941-2) and Bayreuth (1942). In Sweden his repertory included *Manrico* (*Il trovatore*), *Canio* (*Pagliacci*), *Florestan*, *Bacchus* (*Ariadne auf Naxos*), *Idomeneus*, *Tristan* and the Ring tenor roles; in 1946 he sang *Peter Grimes* in the Swedish première of Britten's opera. In the same year he visited North and South America, singing *Siegfried* at the Metropolitan. At Covent Garden he sang regularly from 1948 to 1957, notably as *Lohengrin* and *Siegfried*. His performances were admired for intelligence, musicianship and stamina, as his recordings as *Siegfried*, *Tristan* and *Loge* (in Solti's Ring) confirm. He was director of the Swedish Royal Opera from 1956 to 1963 and introduced several contemporary operas, among them *The Turn of the Screw*, *Mathis der Maler* and *The Rake's Progress*." Carl L. Bruun and Alan Blyth in *Grove Music Online*. (24004) \$25



765. **SWARTHOUT, Gladys 1900-1969**
Bust-length portrait photograph, signed in full and inscribed to Clarence E. Krause. Signed by the photographer, Herbert Mitchell, in white ink at lower left. Ca. 251 x 202 mm. Slightly worn and soiled.

American contralto Gladys Swarthout "studied singing in Chicago, making her operatic début there in 1924 as the Shepherd-boy in Tosca; the following year she sang Carmen at Ravinia. Her début role at the Metropolitan was La Cieca (La Gioconda, 1929); she performed there regularly until 1945, as Siébel, Preziosilla, Adalgisa and – her most famous roles – Mignon and Carmen. She also sang in the première of Hanson's Merry Mount (1934). After 1954 she retired to Florence." Swarthout had a "fine, well-placed voice" and a beautiful, but placid stage presence. She starred in five films for Paramount Pictures. Max de Schauensee in Grove Music Online.

Mitchell (1898-1980) was a noted photographer of theatrical celebrities in the 1930s, with a studio on Broadway in New York City. (23956) \$120



766. **SWARTHOUT, Gladys 1900-1969**
Half-length portrait photograph, signed in full. Ca.

253 x 204 mm. Slightly worn and creased; small perforation to lower right corner. (23959) \$35



767. **SWARTHOUT, Gladys 1900-1969**
Three-quarter length photograph in formal attire, signed in full. Ca. 251 x 203 mm. Slightly worn and soiled; several small holes to margins. (23955) \$35



TO BE CONTINUED...