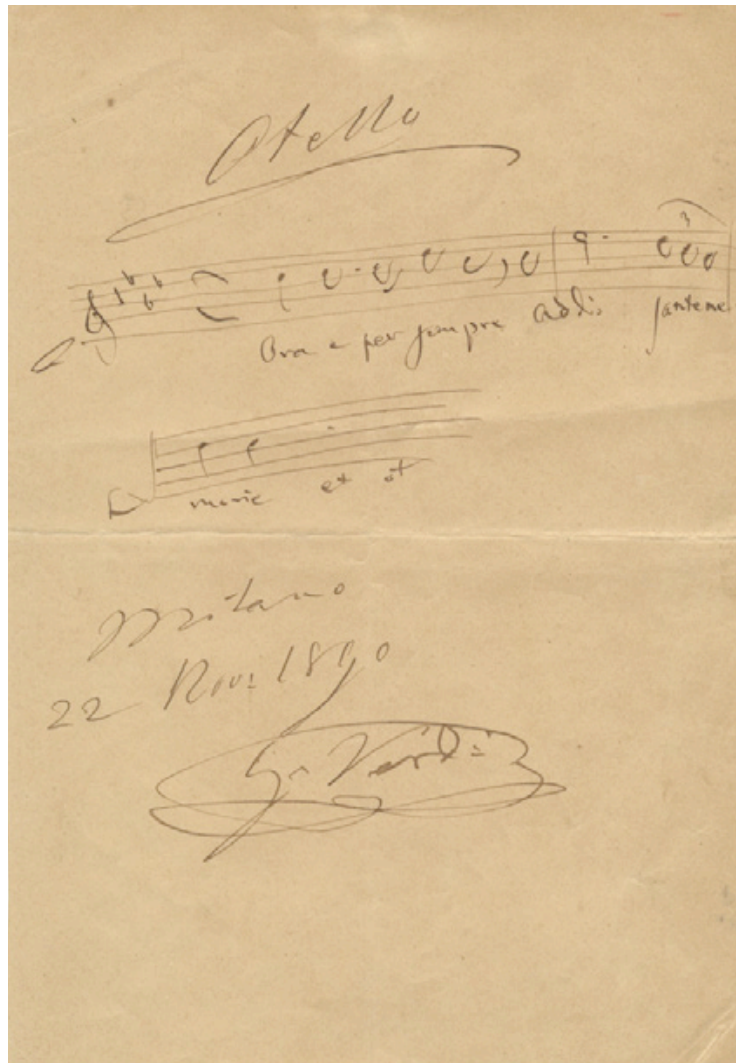


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## HIGHLIGHTS

### **PYOTR IL'YCH TCHAIKOVSKY**

*Item 775:*

An autograph inscription signed "P.I. Chaikovskii" to the singer and director of the Russian Opera Company in St. Petersburg, Alexander Yakovlevich Morozov.

### **GIUSEPPE VERDI**

*Items 830-841, including:*

An autograph musical quotation from *Otello*

An autograph letter to his librettist, Piave, regarding *Jérusalem*

An autograph letter regarding Spezia's role as Violetta in *La Traviata*

An autograph letter to his accountant Peragallo, "enchanted by the news " about *Aida*

The composer's printed visiting card with an autograph note, possibly referring to the *Requiem*

An autograph letter from Verdi's wife Giuseppina to the publisher Ricordi's wife Giuditta regarding *Otello*

### **PAULINE VIARDOT**

*Items 843-846, including:*

An autograph letter, most probably to the singer Annaïs Roulle, coaching her for an audience with the queen

An autograph letter to the Prime Minister of France inviting him to a rehearsal of Gluck's *Alceste*

The singer's visiting card with an autograph note

An album leaf with signed by singers participating in the 1852 Birmingham Festival, including Viardot

### **RICHARD WAGNER**

*Items 850-862, including:*

An autograph letter to his friend, tenor Josef Tichatschek, relative to Wagner's financial situation

An autograph letter to the editor of the Berliner Börsen Courier regarding the first performance of portions of *Götterdämmerung*

Proposed autograph title pages for arrangements of *Der fliegende Holländer* and *Rienzi*

An autograph letter regarding *Lohengrin* in Cosima Wagner's hand, signed by Richard

A collection of 44 autograph letters by a number of first performers of major Wagnerian roles, conductors, and others in Wagner's circle

### **CARL MARIA VON WEBER**

*Items 867-868, including:*

An autograph letter to the conductor Sir George Smart regarding *Oberon*

Hand-coloured printed costume designs for *Oberon*

### **ERMANNOWOLF-FERRARI**

*Items 883-884, including:*

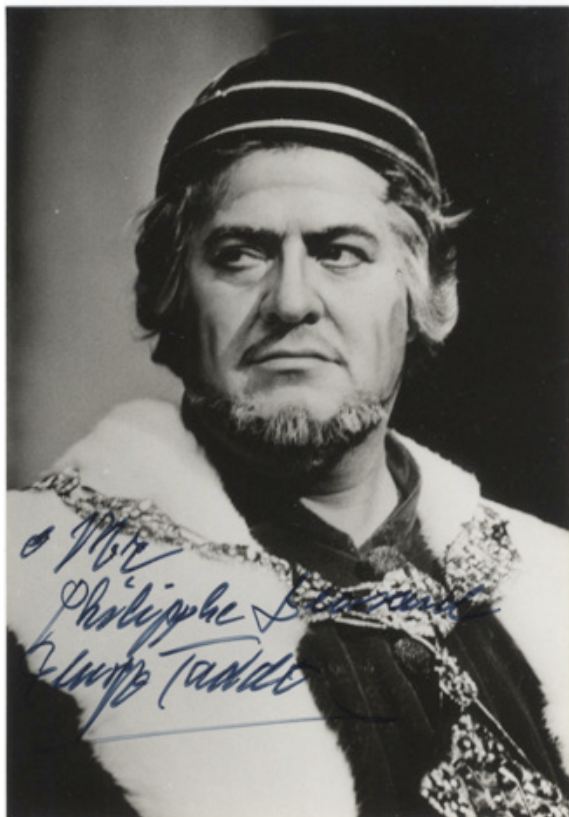
An autograph letter expecting scores be sent to him for close study "just as soon as Toscanini had released them"

A score of *Die neugierigen Frauen*, most probably used for the 1913 revival of the opera at the Met

### **HUGO WOLF**

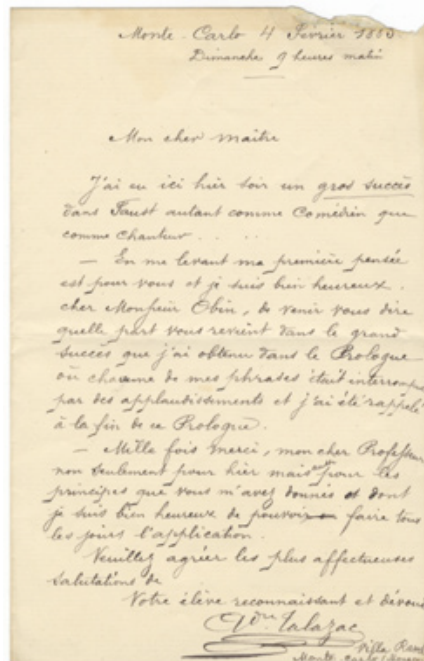
*Item 885:*

An autograph draft of a concert program for a recital of the composer's songs at the Saal Bösendorfer in Vienna on April 3, 1894



768. **TADDEI, Giuseppe 1916-2010**  
 Bust-length role portrait photograph inscribed and signed in dark blue ink. 148 x 102 mm.

"Italian baritone Giuseppe Taddei made his début in Rome in 1936 as the Herald in Lohengrin. He sang regularly in Rome... until he was conscripted into the army in 1942. Engaged in 1946 for two seasons at the Vienna Staatsoper, he scored particular successes in Verdi roles. In 1947 he sang Scarpia and Rigoletto at the Cambridge Theatre, London, and in 1948 Mozart's Figaro at the Salzburg Festival. At La Scala (1948–61) his roles included Pizarro, Malatesta, the four villains in *Les contes d'Hoffmann*... Elsewhere in Italy he sang (in Italian) Hans Sachs, Gunther, Wolfram and the Dutchman. Later he specialized in Mozart, singing Papageno, Figaro and Leporello. He appeared at Covent Garden between 1960 and 1967 as Macbeth, Rigoletto, Iago and Scarpia and also sang in San Francisco, Chicago and at the Bregenz Festival (1968, 1969, 1971) as Falstaff, Dulcamara and Sulpice (*La fille du régiment*). Taddei had a warm, subtly coloured voice and intelligently inflected diction, and was successful in both comic and dramatic roles." Harold Rosenthal and Alan Blyth in *Grove Music Online*. Taddei made his debut at the Metropolitan Opera at the age of 69, in the role of Falstaff. (24002) \$40



769. **TALAZAC, Jean-Alexandre 1851-1896**  
 Autograph letter signed "J[...?] Talazac" to French bass [Louis-Henri] Obin. 1 page of a bifolium. Octavo. Dated Monte Carlo (Monaco), February 4, 1883 and written from the "Villa Ravel." In French (with translation). Slightly worn; browned at edges with some small tears; creased at folds; slightly lacking at upper margin, with minor loss to date; slightly defective at blank upper inner margins, with minor adhesion of the two leaves of the bifolium.

Talazac thanks his "Master" for a successful performance, and for his mentorship in general: "I had a great success here yesterday evening in *Faust*, both as an actor and as a singer... I am very happy, dear Mr. Obin, to tell you what portion is due to you of the great success I achieved in the prologue where each of my phrases was interrupted by applause, and I was called back onstage at the end of this prologue. A thousand thanks, my dear Professor, not only for yesterday, but also for the principals that you taught me and which I am very happy to be able to apply every day."

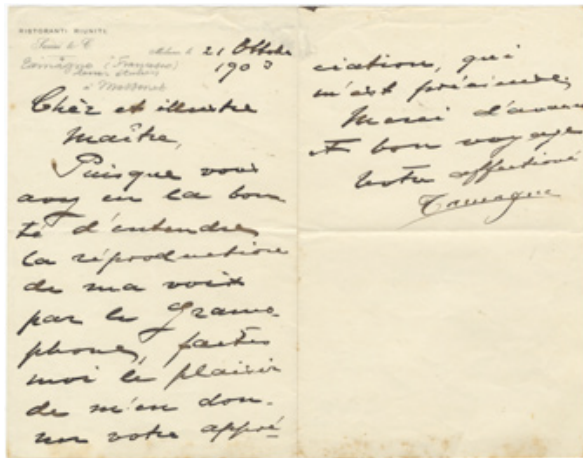
Talazac, a French tenor, "studied at the Paris Conservatoire, then in 1878 was engaged by the Opéra-Comique, singing Selim in Reyer's *La statue* and also in Auber's *Haydée*. He created the title roles of Delibes' *Jean de Nivelle* (1880) and Offenbach's *Les contes d'Hoffmann* (1881); Gérald in *Lakmé* (1883), Des Grieux in *Manon* (1884) and Mylio in Lalo's *Le roi d'Ys* (1888). He also sang Tamino, Méhul's *Joseph*, *Alfredo* (*La traviata*) and, at the

Eden-Théâtre, Samson in the first staged performance in Paris of Saint-Saëns' *Samson et Dalila* (1890). At Monte Carlo (1883–9) he sang *Faust*, *Wilhelm Meister*, *Fernand* (*La favorite*), *Donizetti's Edgardo*, *Noureddin* (*David's Lalla-Roukh*) and *Grétry's Richard the Lionheart*. He appeared in Lisbon (1887) as *Raoul* and at Covent Garden (1889) as *Alfredo*, *Faust* and *Nadir* (*Les pêcheurs de perles*). His voice was of great brilliance and purity." Elizabeth Forbes in *Grove Music Online*.

Louis-Henri Obin (1820-1895) "studied in Lille and Paris, making his *début* in 1844 as *Elmiro* in *Rossini's Otello* at the Opéra, where he was engaged for nearly 25 years. In 1850 he sang in the *première* of *Auber's L'enfant prodigue*. He created *Procida* in *Verdi's Les vèpres siciliennes* (1855), the *High Priest of Brahma* in *L'Africaine* (1865) and *King Philip* in *Verdi's Don Carlos* (1867). His repertory included *Don Basilio* (*Il barbiere di Siviglia*), *Leporello*, the title role of *Mosè in Egitto*, *Balthazar* (*La favorite*) and *Bertram* (*Robert le diable*), which he sang at Covent Garden in 1863." *Ibid.* (24184) \$200



Tamagno asks his correspondent, most probably the composer Jules Massenet, to evaluate his recent gramophone recording: "Since you had the kindness to listen to the reproduction of my voice on the gramophone, please give me your assessment, which is so valuable to me. Thank you in advance and bon voyage."



**Tamagno Writes, Most Probably to Massenet**

770. **TAMAGNO, Francesco 1850-1905**  
*Autograph letter signed "Tamagno," in all likelihood to composer Jules Massenet. 2 pp. of a bifolium. Octavo. Dated Milan, October 21, 1903. On stationery with "Ristoranti Riuniti Savini & C." printed at head. In French (with translation). Slightly worn, soiled, and foxed, primarily at blank lower margin; creased at folds and slightly overall; several short edge tears; very minor staining. Together with a full colour image of Tamagno as Otello "From a colour sketch taken under the direction of M. Tamagno for Music of the Modern World," ca. 285 x 200 mm.*

Known for his trumpet-like voice, Francesco Tamagno (1850-1905) was the foremost heroic tenor of his time. After his first appearance at La Scala, in 1877, he created the title roles in *Verdi's Don Carlos* (1878) and *Otello* (1887), among other operas. In February 1903, he recorded selections from *Verdi's Otello*, *Massenet's Il Re de Lahore*, *Rossini*, and *Giordano* at his villa in Ospedaletti, Susa, Italy. Massenet's letters demonstrate that he highly valued Tamagno's musicianship. Indeed, Tamagno sang principal roles in several of Massenet's operas, including *Alim* in the first La Scala production of *Il re di Lahore* (1879). (24333) \$285

771. **TAMAGNO, Francesco 1850-1905**  
*Large waist-length cabinet card photograph of the prominent Italian tenor in the title role of Verdi's Otello, ca. 1888. From the studio of Rodolfo Gabriel (Ganzini & Gabriel) in Milan. Ca. 225 x 135 mm. With photographer's information embossed at lower right portion of recto and printed to verso. Slightly worn, foxed, and stained; lacking small rectangular area of mount at lower left, somewhat crudely repaired, not affecting image.*



"Tamagno's heroic voice, with its brazen, trumpet-like top notes, was heard to best advantage in Verdi roles, especially *Othello*, which displayed the magnificent strength and security of its upper register." Elizabeth Forbes in *Grove Music Online*. (24708) \$100

**772. TAMBERLICK, Enrico 1820-1889**

*Printed contract with the Royal Italian Opera, Covent Garden, London, completed in contemporary manuscript and signed in the tenor's autograph "E. Tamberlick."* 1 page (ca. 306 x 224 mm.). [London, 1855.] In French. Slightly worn, soiled, and browned; creased at folds and overall; some very small holes, not affecting text; minor remnants of tape to verso.

Frederick Gye, director of the Royal Italian Opera, engages Tamberlick as "Primo Tenore Assoluto" from April 10 to August 11th, 1855 for 2160 pounds per month. Tamberlick is not to sing anywhere else without Gye's permission, and must arrive four days before his first performance for rehearsals. Gye is to furnish his costumes, and has the right to renew the engagement for 1856 and 1857.

Tamberlick was one of the most famous tenors of the 19th century. He made his debut in Naples in 1840 and in London in 1850, singing at Covent Garden regularly until 1864, including roles as the first Manrico, Benvenuto Cellini, and Faust in London; he created the role of Alvaro in *La Forza del Destino* at its world premiere in St. Petersburg in 1862. He also appeared in Buenos Aires, Paris, Madrid, and Moscow. "His robust voice, with its ringing top notes... was marked by a fast vibrato, but his musicianship and handsome, exciting stage presence made him a superb interpreter of heroic roles." Elizabeth Forbes in *Grove Music*

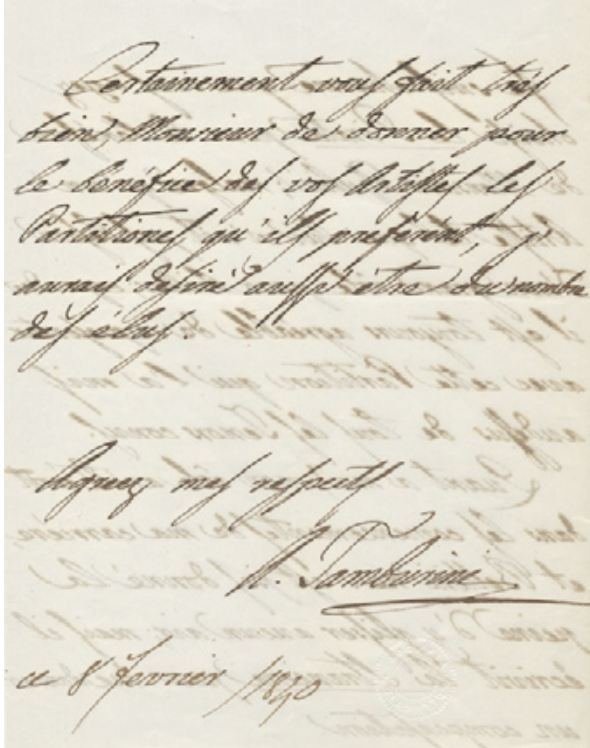


*Online*. In 1849 Frederick Gye (1809-1878) "obtained the lease of Covent Garden, initially for seven years though he remained there until 1877. He introduced many operas to London, including *Rigoletto* (1853), *Il trovatore* (1855), *Don Carlos* (1867), *Aida* (1876), *Lohengrin* (1875) and *Tannhäuser* (1876), with artists including Patti, Albani, Pauline Lucca, Tamberlik, Faure and Maurel." Harold Rosenthal in *Grove Music Online*. (24348) \$650

**773. TAMBURINI, Antonio 1800-1876**

*Autograph letter signed "A. Tamburini" to Louis Viardot, Director of the Théâtre Italien.* 2 pp. of a bifolium. Octavo. Dated February 8, 1840. In black ink. On stationery with Tamburini's monogram embossed at head of each leaf. With two round blindstamps of the Collection Viardot to upper and lower portion of first page. In French (with translation). Creased at folds.

Tamburini wishes Viardot had chosen Bellini's *La straniera* to allow him to show off the full extent of his skills: "I am charmed that you have chosen *Il pirata* for Mr. [Giovanni] Rubini's benefit; even though an artist like him has no need of a great role to shine, nevertheless it is always good to present oneself in this score which has place him above all known tenors. As for me, my role was written at the beginning of my career, and Bellini did not bother to slip in any aria; but he wrote *La straniera* to compensate me for it. Certainly you would do well, Sir, to give your artists the benefit of the scores they prefer. I would have also liked to be one of the ones selected."



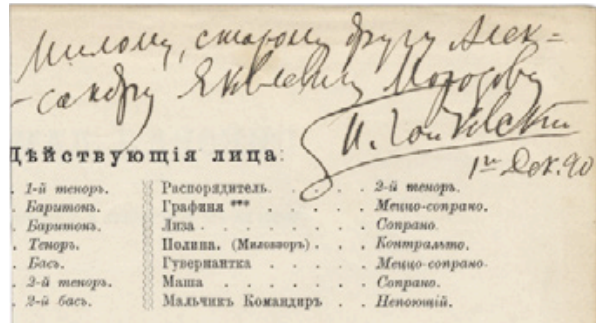
Tamburini, a noted Italian baritone, created and/or première important roles in multiple operas by Bellini and Donizetti. Alongside famed tenor Giovanni Rubini (1794-1854), who originated Gualtiero, he created the role of Ernesto in *Il pirata*. As mentioned in the present letter, he created Valdeburgo in *La straniera* in 1829.

Along with Rubini, Giulia Grisi (1811-1869), and Luigi Lablache (1794-1858) he was one of the famous 'Puritani quartet', who in 1835 created Bellini's opera. "In 1832 Tamburini appeared for the first time at the Théâtre Italien, Paris, singing Dandini (*La Cenerentola*), Assur (*Semiramide*), the title role of *Mosè in Egitto* and Valdeburgo. For a decade he sang alternately in London and Paris... His voice was rich, sweet, extensive and equal... and in every part of it entirely under control. His execution has never been exceeded... No one since himself has so thorough combined grandeur, accent, florid embellishment and solidity." Elizabeth Forbes in *Grove Music Online*. French critic and translator Louis Viardot (1800-1883) was the director of the Théâtre Italien from 1838 until 1840, when he left his post following his marriage to the brilliant young singer, Pauline Garcia (1821-1910). Indeed their wedding took place in April 1840, shortly after this letter was written. (24186) \$600



**774. TAYLOR, Deems 1885-1966**

*Three-quarter length photograph signed in white ink.* The American composer and writer on music is depicted in what may be his own library, in front of what appears to be a piano with an open score before him and bookshelves with scores in the background. 177 x 123 mm. (23468) \$50



**Inscribed and Signed by Tchaikovsky**

**775. TCHAIKOVSKY, Pyotr Il'yich 1840-1893**

*Autograph inscription signed "P.I. Chaikovskii" to the singer and director of the Russian Opera Company in St. Petersburg, Alexander Yakovlevich Morozov.* 1 page. Ca. 266 x 129 mm. Dated December 1, [18]90 (old calendar). On a vertical half-leaf from a first edition of the piano-vocal score of Tchaikovsky's opera, *The Queen of Spades*, with cast list, table of contents (recto), and opening measures of the opera (verso) partially visible. In Cyrillic (with translation). Slightly worn and soiled; trimmed, not affecting inscription. Together with a bust-length photographic reproduction of the composer in formal dress, 180 x 124 mm.

"To my dear old friend, Alexander Yakovlevich Morozov."

The present inscription was penned just a few days before the opera's premiere, on December 7, 1890 (old calendar; December 19 new calendar) at the Mariinsky Theatre in St. Petersburg, with Medea Mei-Figner and Nikola Figner, Eduard Napravnik conducting.

"The entire opera was composed in Florence in 44 days of frenzied inspiration (30 January–14 March 1890)... By mid-June the orchestration was complete and the opera had been submitted to the theatre and to Tchaikovsky's publisher Jurgenson. The inordinate speed of composition was matched by an unusually tight construction and a quality of imagination unmatched in its way in the whole of Russian opera. The composer's many letters to his brother librettist abound with expressions of happy amazement at his own powers of disciplined invention: 'Either I am horribly mistaken, Modya, or the opera is a masterpiece' was the final verdict – one which the international operatic audience has ratified." Richard Taruskin in *Grove Music Online*.

Alexander Yakovlevich Morozov (1837-1915) was a singer and, from 1866 to 1915, stage director of the Russian Opera Company at the Saint Petersburg Theaters. Tchaikovsky seems to have presented first edition copies of several of his operas to Morozov. At least two other inscriptions, from scores of *Mazeppa* (1884) and *The Enchantress* (1887), survive at the Saint Petersburg Conservatory. Tamara Zakirovna Skvirskaya: *Autographs of P.I. Tchaikovsky at the Department of Manuscripts of the St. Petersburg Conservatory*, [biblio.conservatory.ru/Today/Public/Skvir02.htm](http://biblio.conservatory.ru/Today/Public/Skvir02.htm). (23386) \$2,000

**776. TEBALDI, Renata 1922-2004**

*Bust-length role portrait colour photograph of the soprano in Verdi's Falstaff by, signed in full.* From the studio of Louis Melancon, Metropolitan Opera Archives. 182 x 126 mm.

"Tebaldi possessed one of the most beautiful Italian voices of this century; her mezza voce singing was a joy to hear. She relied more on her rich, impeccably produced tone and inborn sense of style than on her acting ability to convey character and feeling. She made many recordings, most notably as *Aida*, *Desdemona*, *Mimi*, *Tosca*, *Maddalena*, *Wally* and, perhaps best of all, as *Leonora* in a live recording of *La forza del destino* under Mitropoulos and on a video from Naples (1958)." Harold Rosenthal and Alan



*Blyth in Grove Music Online.* Tebaldi became a member of the Metropolitan Opera in 1955 and remained with the company for nearly 20 years. (24008) \$35



**777. TEBALDI, Renata 1922-2004**

*Bust-length role portrait photograph of the soprano as Desdemona in Verdi's Otello, signed in full, with tenor Mario Del Monaco (1915-1982) as Otello and baritone Tito Gobbi (1913-1984) as Iago.* Ca. 203 x 253 mm. (23960) \$30





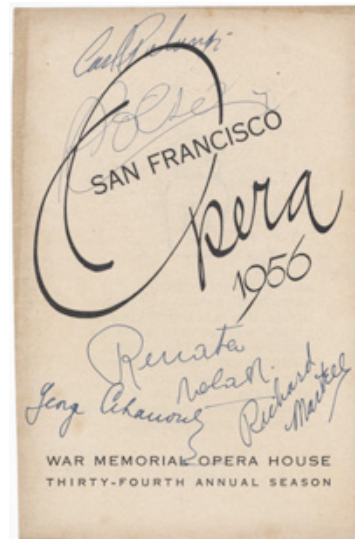
778. **TEBALDI, Renata 1922-2004**  
*Bust-length role portrait postcard photograph as Maddalena in Andrea Chenier, signed and inscribed "Fù il Dottore Angelotti Renata Tebaldi cordialmente Milano 22-2-1950."* 1950. With handstamp of the studio of [Alberto] Montacchini, Regio Teatro, Parma, to verso. 140x88 mm. Slightly worn. Photographer Alberto Montacchini (1894-1956) had an exclusive contract with the Teatro Regio, Parma. (24009) \$40



780. **TEBALDI, Renata 1922-2004**  
*Three-quarter length role portrait photograph of the soprano in the title role of Puccini's Tosca, signed in full and inscribed "To Bill."* Ca. 136 x 88 mm. Slightly worn and scratched; pencil annotations and remnants of adhesive to upper margin of verso. (24071) \$25



779. **TEBALDI, Renata 1922-2004**  
*Program excerpt from a Philadelphia Lyric Opera Company program for a performance of Verdi's Othello, Academy of Music, Philadelphia, January 5, 1971. Signed in full by both Tebaldi and Canadian tenor Jon Vickers.* Octavo. 4 pp. Slightly worn. (24415) \$30



781. **TEBALDI, Renata 1922-2004**  
*Title leaf from a San Francisco Opera program, War Memorial Opera House, 1956. Signed in full by Tebaldi, Russian baritone George Cehanovsky, American bass-baritone Richard Martell, American bass-baritone Carl Palangi, and Italian baritone Anselmo Colzani.* Octavo. 2 pp. Slightly worn, browned, foxed, and creased; small portion of blank upper right corner chipped; very faint annotations in pencil to lower margin of verso. (24477) \$30



**782. TERFEL, Bryn 1965-**

Full-length role portrait photograph of the bass-baritone as Figaro in Mozart's *Le Nozze di Figaro*, signed in full. Ca. 254 x 203 mm.

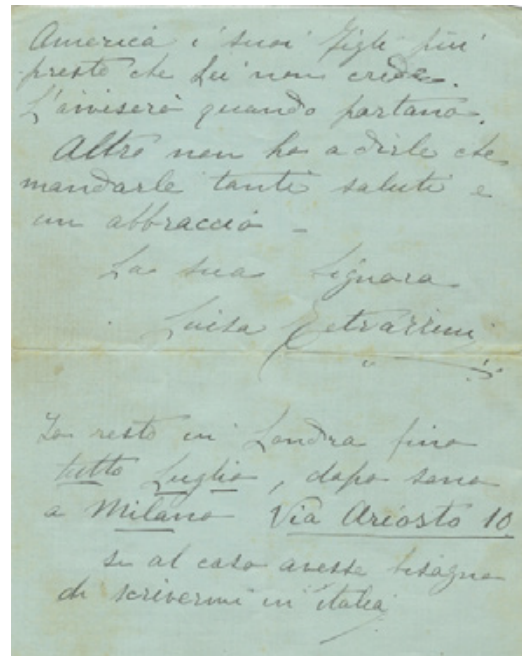
In addition to his highly successful career as an opera singer, "Terfel has also developed a flourishing career as a recitalist. With an acute feeling for language (he is bilingual in Welsh and English), he has been particularly successful in lieder, both in German-speaking countries and elsewhere. His vivid, magnetic personality, matching his imposing stature, is ideally suited to the demands of recital work, and the dramatic point of songs has always been a vital element in his interpretations. Terfel's rapid emergence as an international star has owed much to his careful use of the voice. In his early career he concentrated on Mozart rather than weightier Verdi or Wagner roles, even though the dark, highly individual timbre and magnificent resonance of his voice pointed towards that repertory... Shrewdly analytical in his interpretations as well as in his vocal technique, Terfel has the rare gift of translating intensive preparation into spontaneous expression, as can be heard on his many recordings, among them *Jokanaan* (his debut role on disc), Mozart's *Figaro*, *Don Giovanni* and *Leporello*, *Elijah*, *Belshazzar's Feast* and discs of *Schubert and Schumann lieder and English song*." Edward Greenfield in *Grove Music Online*. (23963) \$25

**Tetrazzini Writes to Her Cook!**

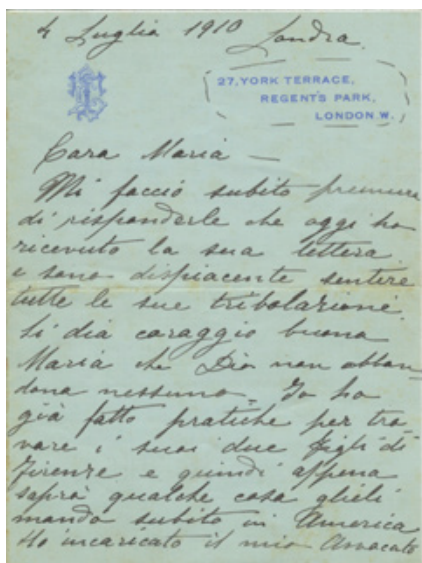
**783. TETRAZZINI, Luisa 1871-1940**

Five autograph letters signed in full to Tetrazzini's cook, Maria Manori. All in Italian (with translation). Some signs of wear and soiling; creased at folds; occasional minor defects.

- 2 pp. of a bifolium. Octavo. Dated April 12, 1910. On stationery with the address "Two Hundred and Forty-Five West End Avenue" embossed at head. Tetrazzini bids Manori farewell until the latter returns to her service in November. She hopes to receive news from Manori while she is at the Royal Opera House in Covent Garden. "I am leaving you these few lines not to say 'farewell', but 'see you in November.' This letter will serve as a certificate of your honest, good, and wise service. I thank you for all the attention you have given me, and don't forget that in November I want you back in my service... Lina and Palmina send regards..."

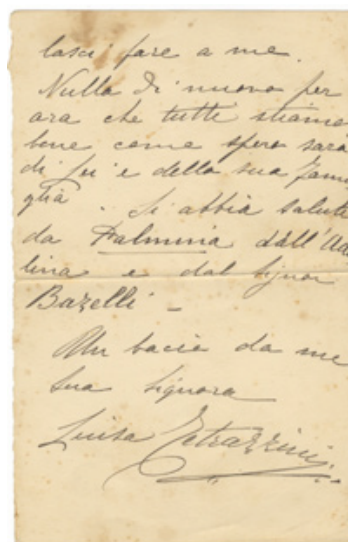


- 4 pp. of a bifolium. Octavo. Dated [London, May 10, 1910.] On blue stationery with Tetrazzini's monogram and London address embossed at head. With original autograph envelope. As promised, Tetrazzini provides Manori with a lengthy account of her activities during a sea voyage, and in London. She mentions the death and national mourning of King Edward VII, during which time her theatre was closed. Next week, she will write her Milan lawyer about sending Manori's children to America. "I am glad the chicks are well, the dear little animals, so innocent and pretty; let's hope they live. The American newspapers wrote what they wanted to, but it is not true that I was ill on the ship. On the contrary, I never had such a beautiful voyage, always well, happy, content. Mr. Bazelli is also very well and weighs 90 kilos; so you can see he feels great... In London we are in mourning for King Edward's death. We closed the theatre for 10 days and Friday I will re-open it, as everyone is expecting me."



- 3 pp. of a bifolium. Octavo. Dated London, July 4, 1910. On blue stationery with Tetrzzini's monogram and London address embossed at head. With original autograph envelope. Tetrzzini is sorry to hear about Manori's tribulations. She has charged her lawyer to help find Manori's missing children. She encloses 10 scudi, and send regards from Palmina, Adelina, and Mr. Bazelli. "Be courageous, good Maria, for God forsakes no one. I have already taken steps to find your two children in Florence and so as soon as I find out something I will immediately send it to America. I have charged my lawyer to look into it and hope to succeed in what I promised... I hope to find you good and slim and younger on my return. Thanks, too, for the news you gave me about my chicks."

furniture there. Take care of the dogs, birds, and everything. Say hello to Elisa and remain calm. We will be in Lugano on the 18th."



- 1 page fragment. Octavo. N.d. "...Just leave it to me. Nothing new for now except that we are well, as I hope you and your family are. Regards from Palmina, from Adelina and from Mr. Bazelli. A kiss from me, your mistress."

Italian soprano Luisa Tetrzzini made her debut in 1890, and sang in St. Petersburg, Madrid, Buenos Aires, and Mexico before causing a sensation as Violetta in 1907 at Covent Garden. In 1908, she triumphed at the Manhattan Opera House, and later appeared briefly at the Metropolitan Opera and in Chicago and Boston. She made numerous lucrative concert tours, appearing for the last time in New York in 1931, and in London in 1934.



- 2 pp. on a postal card. Dated Ostand, August 7, 1911. With Manori's Lugano address (at the Villa Tetrzzini) notated to recto, and a photograph of the Palace Hotel and the name of photographer's studio ("De Graeve, Gand") to verso. While she is away, Tetrzzini wants Manori to oversee certain household chores at the Villa Tetrzzini. "I recommend that you be sure that the gardener waters the plants and that the workmen continue working at the villa with alacrity. I also hope the furniture people brought beds and some more

"Tetrzzini possessed technical gifts of the highest order, and could dazzle audiences with the ease and agility of her chromatic scales, both ascending and descending, and with her staccato, trills and florid effects of every kind, especially above the staff. A slightly pallid quality in the lower-middle register was felt to impair the absolute consistency of her tone, which was otherwise of a warm, clarinet-like beauty. Her cantilena was shapely, spontaneous and flowing. Between 1908 and 1914, the years of her prime, Tetrzzini recorded extensively. Her records of such pieces as 'Una voce poco fa', the Polonaise from Mignon or 'Ah! non giunge' from La sonnambula, rank among the most brilliant ever made; while her skill and taste in the delivery of a simple melody show to admiration in her account of Tosti's Aprile." Desmond Shawe-Taylor in Grove Music Online.

“Luisa Tetrizzini (1871-1941), called ‘The Florentine Nightingale,’ was a world-renowned opera star who was a favorite of San Francisco audiences. Chefs often named dishes for prestigious clients at their restaurants...

But just what chef she inspired remains in doubt. One theory has the chef at the Knickerbocker Hotel in New York City, Mr. Pavani, creating the dish to honor Luisa Tetrizzini’s January 1908 New York debut singing Violetta in *La Traviata*. It is likely she stayed at the Knickerbocker at Broadway and 42nd Street; many opera singers in that period did, and in fact Enrico Caruso became a resident, moving his family there to be near the Metropolitan Opera. Although the Knickerbocker no longer exists, one can still find a locked door at the Times Square subway station platform with the name Knickerbocker above it, where at one time a stairway led from the subway up to the lobby of the hotel... There is one thing we know for sure about Chicken Tetrizzini: it was named for famed Italian opera soprano Luisa Tetrizzini... A few historians claim that master French chef George Auguste Escoffier invented Chicken Tetrizzini, but it is not mentioned in his cookbooks. Some sources say that a recipe for Chicken Tetrizzini appears in the *Christian Science Monitor* in October 1908, and in the *Chicago Tribune* in 1911. Various other people claim their relatives invented it at the turn of the 20th century... Supporting San Francisco’s claim to the recipe is James Beard, who believes that the dish was created at the Palace by Chef Ernest Arbogast... It is possible he created Chicken Tetrizzini in 1904 when Tetrizzini sang to great acclaim in San Francisco and was featured in daily articles in the *San Francisco Chronicle*. Or maybe Arbogast gave the dish its official name after the 1908 New York debut when Tetrizzini had a second triumph in San Francisco. Another possibility is that the dish was premiered after Tetrizzini gave her famous outdoor Christmas Eve concert in 1910 before an estimated quarter of a million people at Lotta’s Fountain. That concert came about when two New York impresarios began feuding over which controlled her New York opera contract. When they attempted to get an injunction to prevent her singing in any theater until their legal squabble was settled, Tetrizzini, who loved the worshipful audiences in San Francisco, headed to the City vowing to sing in the streets if she had to. Although no injunction was issued, she carried out her promise with the open air concert that has become legendary.”

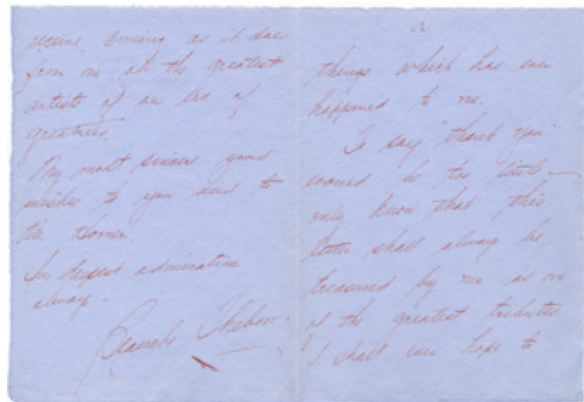
Saperstein: Chicken Tetrizzini:  
 sfcityguides.org (23723)

\$875



**784. TETRAZZINI, Luisa 1871-1940**

Full-length role portrait postcard photograph of the soprano as Maddalena in *Andrea Chenier*. Signed in full "Luisa Tetrizzini Souvenir 1909." With additional, printed, signature to lower margin. From the studio of E. F. Foley, New York. (24010) \$165



**785. THEBOM, Blanche 1915-2010**

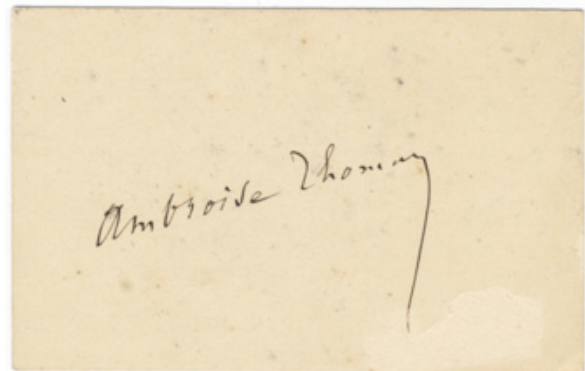
Autograph letter signed in full to American contralto Louise Homer. 3 pp. of a bifolium. Small octavo. Dated January 9, 1947. In red ink. On stationery with Thebom's name and New York City address printed at head. With original autograph envelope. Very slightly worn.

Thebom is surprised and delighted to have received what was apparently a very complimentary letter from her older colleague, the renowned contralto Louise Homer: *"I shall never be able to explain what a thrill and what a joy your kind letter gave me. It came as such a complete surprise and is one of the nicest things which has ever happened to me... this letter shall always be treasured by me as one of the greatest tributes I shall ever hope to receive, coming as it does from one of the greatest artists of an era of greatness."*

Thebom, an American mezzo-soprano of Swedish parentage, *"made her first appearance with the Metropolitan on tour in Philadelphia as Brangäne in 1944 and her New York début with the company as Fricka in Die Walküre in the same year; she remained with the Metropolitan until the 1966–7 season, singing much Wagner and a variety of other leading roles. In 1950 she sang Dorabella at Glyndebourne, and in 1957 she had considerable success at Covent Garden as Dido in the first English professional staged performance of Les Troyens. In 1967–8 she was artistic director of the Atlanta Opera Company. Thebom had a wide-ranging mezzo-soprano of generally fine quality, not a great voice, but one capable of most pleasing effect, confirmed by souvenirs of her Dorabella, Eboli and Brangäne on disc."* Max de Schauensee and Alan Blyth in *Grove Music Online*. Louise Homer (1871-1947) *"studied music at Philadelphia and Boston, then married the composer Sidney Homer in 1895 and went to Paris, where she studied singing and acting... Her American début (1900) was with the Metropolitan Opera on tour in San Francisco as Amneris, in which role she also made her first New York appearance. Homer began a long and successful Metropolitan career, singing chiefly in Italian and French opera, but she soon assumed leading Wagnerian roles; she was also a notable Orpheus in Toscanini's 1909 revival of Gluck's opera, created the Witch in Humperdinck's Königskinder (1910) and was the first to sing the title role in Parker's Mona (1912). After resigning from the Metropolitan in 1919, she sang with other major American companies including the Chicago Grand Opera (1920–25) and the San Francisco and Los Angeles operas (1926). She returned to the Metropolitan in 1927 and made her last appearance there in 1929, as Azucena. A performer of great artistic integrity, she had a beautiful voice and a majestic stage presence. Among her many recordings the ensembles with Caruso, Martinelli, Gigli and others are particularly successful. Samuel Barber was her nephew."* Herman Klein et al. in *Grove Music Online*. (23710) \$50



786. **THEBOM, Blanche 1915-2010**  
*Full-length role portrait photograph of the mezzo-soprano as Baba the Turk from Stravinsky's The Rake's Progress. Signed in full. From the studio of Sedge LeBlang. Ca. 253 x 203 mm. (23965) \$50*

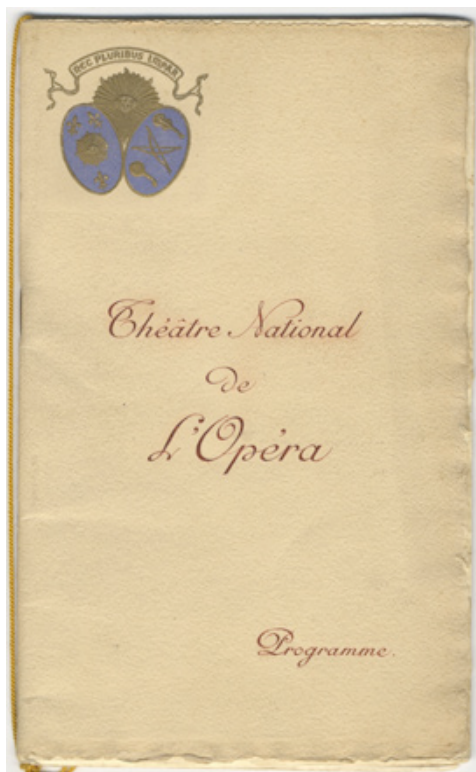


787. **THOMAS, Ambroise 1811-1896**  
*Autograph signature on ivory card stock, ca. 70 x 110 mm. Slightly worn. Together with:*  
*- A portion of a printed postal receipt completed in manuscript and signed "R Schneider" for Thomas. Ca. 178 x 132 mm. Dated [Switzerland] August 16, 1894. In Italian, German, and French. With annotations in Italian in an early 20th-century hand in ink and pencil to verso. Slightly worn and browned; some staining; creased at fold; trimmed.*  
*- A photographic portrait of the composer from an Italian journal. Ca. 182 x 112 mm. [February 23,*

1896.] In Italian (with translation). With the name of photographer, V. Daireaux, and a brief caption, "Maestro Ambrogio Thomas, died February 12 in Paris," printed below the photograph. Excerpts of journal article printed to verso. Worn; some staining; trimmed at edges; late 19th-century annotations in ink below caption.

- *A bust-length carte-de-visite photograph* from the studio of C.H. Reutlinger, Paris. Ca. 104 x 63 mm. With the composer's surname and year 1872 in ink in a contemporary hand to recto. Slightly worn, soiled, and stained; small abrasions; two small holes, not affecting image.

Ambroise Thomas (1811-1896) was a prominent French composer and pedagogue. "After years of neglect, [his] work has seen a considerable revival in the last two decades of the 20th century, with major performances, at least of [his operas] *Mignon* and *Hamlet*, being mounted in France, Great Britain and the USA. In the context of French opera of the late 19th century Thomas was a figure of considerable importance, an imaginative innovator and a master of musical characterization." Richard Langham Smith in *Grove Music Online*. (23372) \$125



788. **THOMAS, Ambroise 1811-1896**  
*Souvenir program* for a performance of the composer's opera *Hamlet* at the Théâtre National de l'Opéra, Paris,

August 2, 1909. Octavo. Original publisher's heavy ivory wrappers with embossed decorative device in blue and gold and titling in dark red to upper. 32 pp. With photographic illustrations of performers throughout. Featuring the ballet *La Fête du Printemps* by Petipa with dancers Boni and Pirou, cast including Duclos, Campredon, Paty, Dubois, and Flahaut, Paul Vidal conducting. Libretto by Carré and Barbier. With historical discussions of the opera. Slightly worn and soiled. (24416) \$50



789. **THOMAS, Jess 1927-1993**  
*Full-length role portrait photograph* of the tenor as Samson in *Saint-Saëns Samson et Dalila*. Signed in full. From the studio of Louis Mélançon, Metropolitan Opera House, New York. Ca. 253 x 202 mm.

Jess Thomas "made his Metropolitan début in 1962 as *Walther* (the role of his Covent Garden début in 1969). He then began to concentrate on the heavy Wagnerian roles such as *Siegfried*, which he sang in the Bayreuth centenary *Ring* in 1976 and *Tristan*, which he sang at the Metropolitan and at Covent Garden. Some listeners have felt that the strain of these challenges robbed his voice of freshness and ease; nevertheless, his intelligence and histrionic credibility remained uncommon assets. Other roles included *Samson*, *Florestan*, *Bacchus* and the Emperor in *Die Frau ohne Schatten*; he also sang *Caesar* in the première of Barber's *Antony and Cleopatra* for the opening of the new Metropolitan Opera House at Lincoln Center in 1966. He recorded many of his Wagner roles, including *Siegfried*, *Lohengrin* and *Parsifal* (in the notable 1962 recording under Knappertsbusch)." Martin Bernheimer in *Grove Music Online*. (23972) \$25



**790. THOMAS, Thomas L. 1911-1983**

*Bust-length photograph signed and inscribed.* Ca. 254 x 203 mm. With "Thomas L. Thomas – baritone" and "National Concert and Artists Corporation... N.Y." printed to lower portion. Slightly worn and cracked; signature slightly smudged; some cockling to right edge; two small holes to upper corners; some browning and soiling to verso.

In 1937 Thomas L. Thomas, a Welsh American baritone, became the youngest singer to win the Metropolitan Opera auditions. He nonetheless turned down a contract with the company to pursue a career live concert performances and radio broadcasting. He achieved fame as the most frequently featured singer on the popular radio (and later television) program, *The Voice of Firestone*. At his peak, Thomas was the highest paid concert artist in the United States. *The Historical Society of Pennsylvania, Thomas L. Thomas papers, 2008.* (23967) \$25

**791. THOMSON, Virgil 1896-1989**

*Four Saints in Three Acts... Scenery and Costumes by Paul Morrison after original models by Florione Stettheimer Choreography by William Dollar Book Direction by Maurice Grosser.* Program for a performance at The Broadway Theatre for the week beginning April 16, 1952 with cast including Inez Matthews as St. Theresa I, Betty Lou Allen as St. Theresa II, Edward Matthews as St. Ignatius, and Leontyne Price as St. Cecelia. Small quarto. Original publisher's wrappers with photographic reproductions of bust-length portraits of Thomson and Stein to upper. 24 pp. Slightly worn and browned.



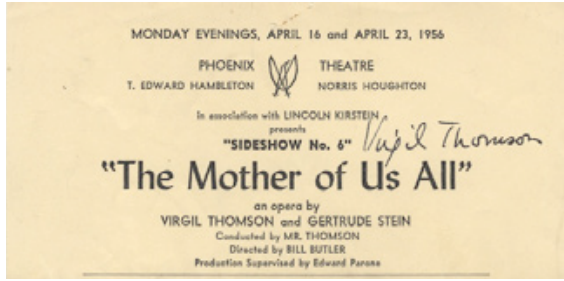
An opera in a prologue and four acts to a libretto by Gertrude Stein with scenario by Maurice Grosser, *Four Saints in Three Acts* was first performed at the Wadsworth Atheneum in Hartford, Connecticut on February 8, 1934.

*"Despite its infrequency of performance, Four Saints and Thomson's music in general have risen steadily in prestige, especially since the waning of total serialism among American academic composers after the 1970s. Thomson's style is seen now as an anticipation not just of minimalism, but of the entire movement towards simplicity, accessibility and vernacular inspiration that has defined composition in the 1980s and 90s."* John Rockwell in *Grove Music Online*. *"In 1952 Virgil Thomson chose [the noted American soprano Leontyne Price] for a Broadway revival of his opera Four Saints in Three Acts; thereafter she was immediately engaged as Bess in a new production of Gershwin's opera at the Ziegfeld Theatre (1953) and on a two-year world tour."* Alan Blyth in *Grove Music Online*. A very early Leontyne Price program. (24666) \$20

**Program for *The Mother of Us All*,  
Signed by Thomson**

**792. THOMSON, Virgil 1896-1989**

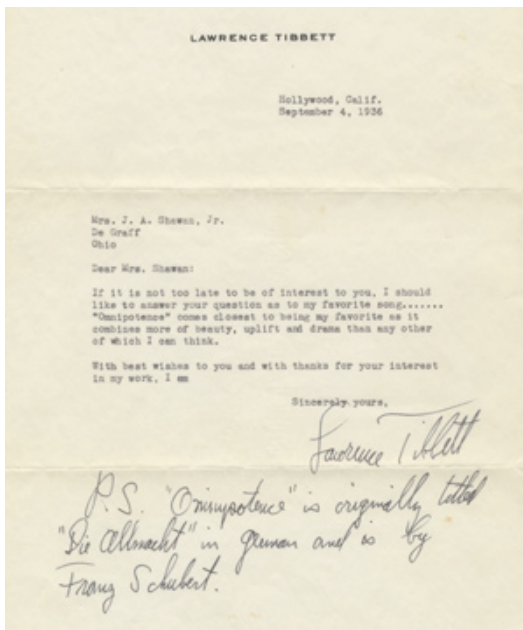
*Program for a performance of The Mother of Us All at the Phoenix Theatre in New York, "Monday Evenings, April 16 and April 23, 1956," conducted by Thomson. Signed in full by the composer.* Ca. 262 x 152. With named cast and production lists. Slightly worn; creased at folds and slightly overall; three pinholes to upper margin; lower margin very slightly trimmed.



*The Mother of Us All*, an opera to a libretto by Gertrude Stein (1874-1946), was first performed in New York at Columbia University's Brander Matthews Hall on May 7, 1947. Thomson's "all-American" musical idiom, "a mostly diatonic quilt of marches, waltzes and hymns from his Southern Baptist Missouri heritage," and Stein's "greater willingness to reach out to the general public are in surer synchronization, combining to make an opera of truly sophisticated refinement and popular appeal. As Thomson himself said, 'It's foolproof work'." John Rockwell in *Grove Music Online*. (23378) \$150

*favorite as it combines more of beauty, uplift and drama than any other of which I can think... P.S. 'Omnipotence' is originally titled 'Die Allmacht' in German and is by Franz Schubert."*

The great American baritone Lawrence Tibbett sang principal roles at the Metropolitan Opera for 27 seasons. "His dark, pliant voice and matinée-idol appearance made him popular in films as well as light opera, and he was a significant force in early American radio. In 1950 he appeared on Broadway in *The Barrier*, and his last stage role was in the musical comedy *Fanny* (1956). He is perhaps best represented by his *Otello* recordings, which reveal him as an Iago of sly wit, his ample fervour in the 'Credo' counterbalanced by a silken pianissimo in 'Era la notte'. He also sang *Germont* in the live 1935 Metropolitan recording of *La traviata* with Rosa Ponselle." Martin Bernheimer in *Grove Music Online*. (23713) \$85

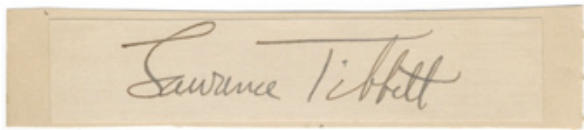


793. **TIBBETT, Lawrence 1896-1960**  
 Typed letter to Mrs. J.A. Shawan, Jr. Signed in full and with autograph postscript. 1 page. Quarto. Dated Hollywood, September 4, 1936. On personal letterhead with "Lawrence Tibbett" embossed at head. With original envelope.

Tibbett answers Mrs. Shawan's question: his favorite song is Franz Schubert's "Omnipotence" ["Die Allmacht"]. 'Omnipotence' comes closest to being my

794. **TIBBETT, Lawrence 1896-1960**  
 Three-quarter role portrait photograph of the baritone as Wrestling Bradford in Howard Hanson's *Merry Mount*. Signed in full, inscribed "To Stew - Now he's a wrestler 'Wrestling Bradford' in 'Merry Mount' erstwhile..." and dated January [19]34. Ca. 257 x 202 mm. With handstamp "Lawrence Tibbett Baritone Metropolitan Opera Co Management Evans and Salter... New York" to verso. Slightly worn, creased, and cockled. (23971) \$85





795. **TIBBETT, Lawrence 1896-1960**  
*Original full-length role portrait photograph of the prominent American baritone as Tonio in Leoncavallo's Pagliacci together with cut signature laid down to ivory paper mount. Ca. 22 x 109 mm. From the Lumiere studio in New York, with the handstamp of the Evans and Salter Management to verso. Slightly worn; short crease to upper margin. (24637) \$25*



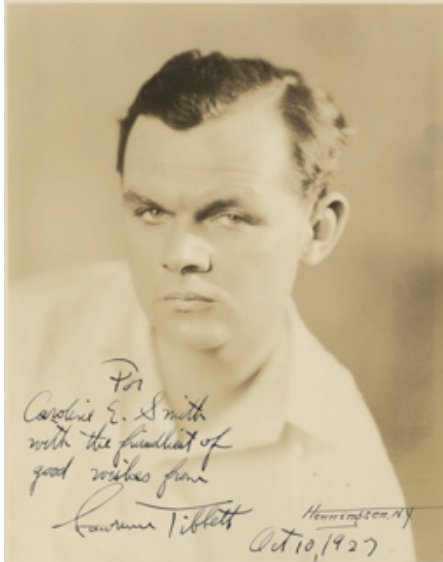
797. **TIBBETT, Lawrence 1896-1960**  
*Bust-length photograph in formal dress, signed in full. 172 x 125 mm. Somewhat browned; slightly worn. (24011) \$40*



796. **TIBBETT, Lawrence 1896-1960**  
*Half-length photograph in formal dress, signed in full and inscribed. Ca. 254 x 202 mm. Also with a printed facsimile of Tibbett's signature in the plate in white. Slightly worn and creased; remnants of former mount to verso. (23975) \$45*



798. **TIBBETT, Lawrence 1896-1960**  
*Bust-length photograph in formal dress, signed in full. 171 x 121 mm. (24012) \$40*



799. **TIBBETT, Lawrence 1896-1960**  
*Bust-length photograph signed in full, inscribed to Caroline E. Smith and dated October 10, 1927. With the original signature of the New York photographer, Henningsen, to lower right and handstamp "Lawrence Tibbett Baritone Metropolitan Opera Co Management Evans and Salter... New York" to verso. Slightly worn and soiled. (23974) \$45*



801. **TIBBETT, Lawrence 1896-1960**  
*Metropolitan Opera program for a special benefit performance of Verdi's Aida, New York, February 12, 1936, with Tibbett as Amonasro. Signed by the noted American baritone on central leaf. Large octavo. 36 pp. Slightly worn; some creasing; occasional small tears and stains. Together with a program for song recital with Stewart Wille at the piano, Unity Institute, Montclair, November 3, 1933 featuring songs, arias, and piano works by Handel, Warlock, Brahms, Schubert, Bach-Siloti, Moussorgsky, Jacques Wolfe, etc. Signed by the noted American baritone. Worn and somewhat defective. (24446) \$30*



800. **TIBBETT, Lawrence 1896-1960**  
*Bust-length photograph in formal dress, signed in full and inscribed to Clarence Krause. With "David Berns, New York" embossed at lower right margin and with handstamp "Lawrence Tibbett Baritone Metropolitan Opera Co Management Evans and Salter... New York" to verso. Ca. 252 x 202 mm. Slightly worn and creased; signature somewhat light. (23976) \$35*



802. **TICKETS**  
*Small group of 8 ephemeral items including ticket stubs for performances at the Bayerische Staatsoper Nationaltheater München, January 1978, the Städtische Bühnen Frankfurt am Main Oper, and the Royal Opera House Covent Garden (Ariadne); entrance tickets for the Museo Teatrale Alla Scala (2) and the Villa Puccini at Torre del Lago (2); and a 1,000 lire note with a portrait of Verdi to recto and an image of La Scala to verso. (24471) \$25*



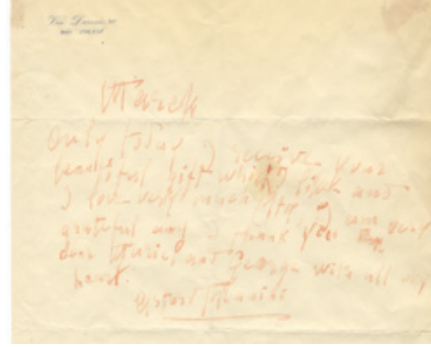
803. **TIETJENS, Therese 1831-1877**  
*Three-quarter length carte-de-visite photograph of the noted German soprano together with a cut signature laid down to yellow paper mount.* From the studio of W. & D. Downey, London. Ca. 103 x 63 mm. Very slightly worn; signature ca. 30 x 74 mm., mount ca. 34 x 78 mm.

*"Though ungainly in appearance, Tietjens was a magnificently dramatic artist, with a powerful but flexible voice that could overcome any technical difficulty. The authority of her stage presence and of her singing in such roles as Norma, Medea, Donna Anna, Lucrezia or Leonore (Fidelio) made her the true successor to Pasta, Malibran and Grisi..."* Elizabeth Forbes in *Grove Music Online*. (24568) \$135

**Autograph Draft of  
 Toscanini's Telegram to Marek**

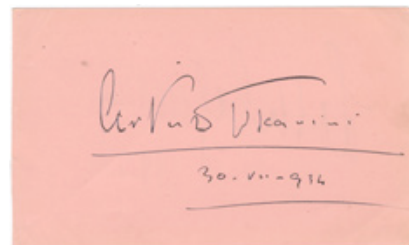
804. **TOSCANINI, Arturo 1867-1957**  
*Autograph manuscript draft of a telegram to George and Muriel Marek. Signed in full in the conductor's characteristic red ink. 1 page. Folio (ca. 250 x 212 mm.). In idiosyncratic English. Slightly worn; ink slightly faded; creased at folds and overall; two small tears to blank right margin, with no loss to text; minor staining; remains of adhesive to corners of verso.*

*"Marek Only today I receive your beautiful gift which I like and I love very much (stop) I am very grateful and I thank you dear Muriel and George with all my heart. Arturo Toscanini." Address embossed in blue to upper left margin "Via Durini, 20 [telephone icon] 796.458." Watermark "PAPER... JAPAN..." in English and Japanese characters to left margin.*



*A highly distinguished conductor, "[Toscanini's] taste, which was largely formed in the 19th century, was in fact unusually wide. He was a notable interpreter of composers as various as Puccini, Berlioz, Brahms, Debussy, Tchaikovsky and Richard Strauss. But he was at his greatest in the music of his three favourites, Beethoven, Wagner and Verdi; his recording of Falstaff (made in 1950) will remain a classic of re-creation and a monument to his vitality and interpretative insight."* David Cairns in *Grove Music Online*.

Austrian-American writer George Marek (1902-1987) was a vice-president and general manager for the record division of RCA Victor (1950-1965), and music editor of *Good Housekeeping* (1941-1957). He wrote *Classical Music for People who Hate Classical Music* and a "number of popular biographies of composers and books on opera"—including *Toscanini* (New York, 1975). Paula Morgan in *Grove Music Online*. (23196) \$275

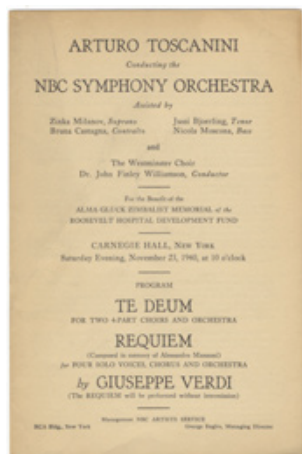


805. **TOSCANINI, Arturo 1867-1957**  
*Autograph signature of the prominent Italian conductor dated July 30, 1934 on a dark pink album leaf, with the autograph signature of the noted German soprano Lotte Lehman to verso. Slightly worn and creased.*

Lehman (1888-1976) *"was especially associated with German repertory. She gave memorable performances in the operas of Richard Strauss, Richard Wagner, Ludwig van Beethoven, Puccini, Mozart, and Massenet. The Marschallin in Der Rosenkavalier,*

*Sieglinde in Die Walküre and the title-role in Fidelio are considered her greatest roles. During her long career, Lehmann also made more than five hundred recordings... Her performances in the world of Lieder are considered among the best ever recorded.*"  
Wikipedia. (24530) \$125

1940, for the benefit of The National Conference of Christians and Jews. Octavo. 6 pp. on one folding leaf. Soloists include Zinka Milanov, soprano; Bruna Castagna, contralto; Jussi Bjoerling, tenor; and Alexander Kipnis, bass, accompanied by the Westminster Choir. Slightly browned. (24433) \$65



**806. TOSCANINI, Arturo 1867-1957**  
*Rare Carnegie Hall program featuring Toscanini conducting the NBC Symphony Orchestra in Verdi's Te Deum and Requiem, November 23, 1940, for the benefit of the Alma Gluck Zimbalist Memorial of the Roosevelt Hospital Development Fund. Octavo. 6 pp. on one folding leaf. Soloists include Zinka Milanov, soprano; Bruna Castagna, contralto; Jussi Bjoerling, tenor; and Nicola Moscona, bass, accompanied by the Westminster Choir. Slightly browned. (24432) \$45*

**808. TOUREL, Jennie**  
*Bust-length photograph, signed in full, inscribed, and dated New York, 1945. Ca. 258 x 203 mm. Slightly worn and creased; verso lightly browned.*

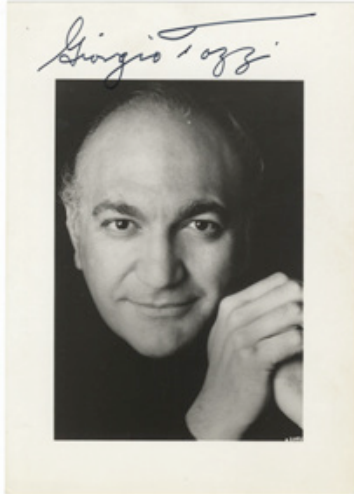
*"Tourel's career was dominated by international appearances in recital and concert, and as an interpreter of French music she was considered virtually without rival. Her other specialities included the Italian coloratura mezzo-soprano repertory and the music of Leonard Bernstein, with whom she became closely associated. She gave the first performances of many songs by Poulenc and Hindemith (notably the revised Marienleben cycle, 1949). In 1951, in Venice, she created Baba the Turk in The Rake's Progress. She taught at the Juilliard School and at the Aspen Music School. Her reputation, supported by many recordings, rests on her enormous versatility, both musical and linguistic, her stylistic elegance, her sensitivity to textual nuance and tone colour, and a remarkable technique." Martin Bernheimer in Grove Music Online. (23978) \$40*



**807. TOSCANINI, Arturo 1867-1957**  
*Rare Carnegie Hall program featuring Toscanini conducting the NBC Symphony Orchestra in Beethoven's Missa Solemnis, op. 123, December 28,*

**809. TOZZI, Giorgio 1923-**  
*Bust-length photograph, signed in full. 177 x 126 mm.*

*American bass Giorgio Tozzi "made his professional debut as Tarquinius in the Broadway production of The Rape of Lucretia (1948)... His Italian debut was in*



1950 as Rodolfo in *La sonnambula* at the Teatro Nuovo. His *La Scala* début followed in 1953 (in Catalani's *La Wally*), and in 1955 he made his Metropolitan début as *Alvise* (*La Gioconda*). He then appeared with remarkable success in Salzburg, San Francisco, Florence, Frankfurt, Munich and Lisbon. His notable roles included Philip II, Boris, Don Giovanni and Hans Sachs. He created the Doctor in Barber's *Vanessa* at the Metropolitan in 1958, and took part in the celebrated *La Scala* revival of *Les Huguenots* with Corelli, Sutherland and Simionato in 1962. He has also been active in musical comedy. At his best, Tozzi was an imposing figure on the stage and a singer of uncommon versatility, warmth and intelligence." Martin Bernheimer in *Grove Music Online*. (24013) \$25

**810. TRAUBEL, Helen 1899-1972**

Excerpt from a Metropolitan Opera program for a subscription performance of Wagner's *Tristan und Isolde*, New York, March 11, 1953. Signed in pink ink by the noted American soprano, playing *Isolde* in this performance. Octavo. 2 pp. Slightly worn and browned; trimmed; creased at fold; several short tears and small perforations.

Helen Traubel's "*Metropolitan* début was in Damrosch's *The Man without a Country* (1937); but her first important role was *Sieglinde* (1939), which initiated her career as the foremost American Wagnerian since Nordica, with whom she was frequently compared. When Flagstad left the Metropolitan in 1941 Traubel became her successor, as *Brünnhilde*, *Elisabeth*, *Elsa*, *Kundry* and, above all, *Isolde*. Her statuesque presence, vocal grandeur and expressive warmth made her unrivalled in Wagner until Flagstad's return. The two sopranos shared the *Ring* cycles for one season (1951), and Traubel added



the *Marschallin* to her rather limited repertory. In 1953 she left the Metropolitan after a disagreement with Bing over her appearances in night-clubs. At the time, despite some loss of freedom at the top, her voice was virtually unimpaired. Thereafter she concentrated on films and television, and appeared in a Broadway show, *Pipe Dream* (1955)... Her Wagner recordings, including a complete *Lohengrin* recorded at a Metropolitan performance in 1950, display the strength and security of her singing." Martin Bernheimer in *Grove Music Online*. (24461) \$25



**811. TRAUBEL, Helen 1899-1972**

Half-length role portrait postcard photograph of the soprano as *Elizabeth* in Wagner's *Tannhäuser*, signed in full and inscribed to "Richard." From the studio of Valenti in New York. Ca. 140 x 89 mm. With the name and New York address of the Metropolitan Opera Guild printed to verso. Slightly worn; minor vertical crease to left portion of card. (24072) \$25

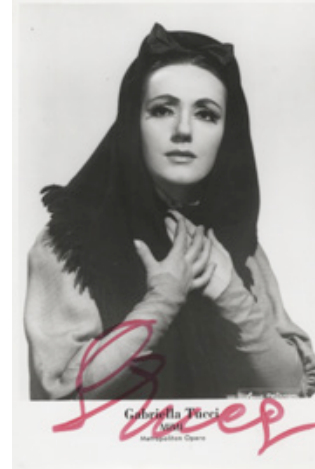


812. **TRAUBEL, Helen 1899-1972**  
*Bust-length photograph in formal dress, signed in full and inscribed to Jack Price Gabriel. With handstamp of John Alfred Piver to verso. Ca. 248 x 198 mm. Slightly worn and creased; small tear to lower margin. (23980) \$35*



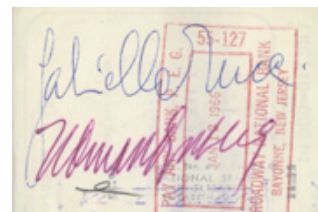
813. **TRIGGIANI, Laura fl. 1940s**  
*Three-quarter length role portrait photograph of the soprano as Violetta in Verdi's La Traviata, signed in full, inscribed "To Warner E. Colville Best Wishes," and dated 1943. Ca. 259 x 209 mm. Slightly worn and creased; left margin slightly trimmed, not affecting image.*

Laura Triggiani was the prima donna for the Newark Civic Opera and the New Jersey Opera Association. She is best known for her portrayal of Violetta. (23982) \$20



814. **TUCCI, Gabriella 1929-**  
*Bust-length role portrait photograph of the soprano as Mimi in La Bohème, boldly signed "G Tucci" in red ink. From the studio of Louis Melancon, Metropolitan Opera, New York. 184 x 127 mm. Slightly worn.*

Italian soprano Gabriella Tucci "made her *début* in *La forza del destino* [in 1951]. She sang throughout Italy (her *La Scala* *début* was as Mimi in 1959), and made guest appearances internationally, notably at the *Teatro Colón* and the *Bol'shoy Theatre*. She made her London *début* at the *Adelphi Theatre* as Mimi in December 1959 and first appeared at *Covent Garden* in the next year, as *Aida* and *Tosca*. Her American *début*, in San Francisco, was as *Maddalena* (*Andrea Chénier*) in 1959; the following October, as *Butterfly*, she began a close association with the *Metropolitan* which lasted until 1973. Her repertory included most of the standard Italian spinto roles... A poignant actress, she was especially effective in the final acts of *Otello*, as discs of a performance in Japan corroborate, and *La traviata*." Martin Bernheimer in *Grove Music Online*. (24014) \$30



815. **TUCCI, Gabriella 1929-**  
*Autograph signature of Rudolf Bing on recto, with the autograph signature of the Italian soprano Tucci in endorsement on verso of a Metropolitan Opera Association check dated January 11, 1966 in payment for services rendered. Ca. 86 x 152 mm. Slightly worn; handstamps to recto and verso.*

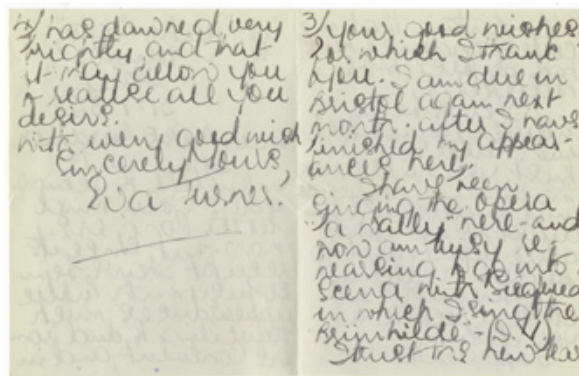
Sir Rudolf Bing (1902-1997), British impresario of Austrian birth, was general manager of the Glyndebourne Opera (1936-1949) and the Metropolitan Opera in New York (1950-1972). "He had great influence on both the company and American opera in the 1950s and 60s, particularly because of his autocratic attitudes... Bing introduced a number of black singers and dancers and extended the season to fill the whole year; he also supervised the move to Lincoln Center." Patrick J. Smith in *Grove Music Online*. (23753) \$40



**816. TUCKER, Richard 1913-1975**

Bust-length role portrait photograph of the tenor as Rodolfo in Puccini's *La Bohème*, signed in full and inscribed "To Victor Saxl my good friend." From the studio of Louis Mélançon. Handstamp of dedicatee to verso. Ca. 252 x 203 mm. Slightly worn.

"In 1949 [Richard Tucker] received the accolade of being invited to sing in Toscanini's recorded broadcast of *Aida*. He made his European debut in 1947 at the Verona Arena as Enzo to Callas's *La Gioconda* (her Italian debut) and later appeared in London, Vienna, Milan and Florence. America in general and the Metropolitan in particular, however, remained the focal point of his extraordinary career, which spanned three decades of leading roles... he had few peers in the projection of Italianate passions, or in fervour, ease, evenness and vocal security. He gave more than 600 performances in 30 leading roles at the Metropolitan, first lyric and later dramatic, beginning with *La Gioconda* in 1945 and ending with *Pagliacci* a few weeks before his sudden death. Among the recordings which best reveal his forthright, sturdy style are two versions of *La forza del destino* (one with Callas and one with Leontyne Price) and *Aida* (with Callas)." Martin Bernheimer in *Grove Music Online*. (23985) \$75



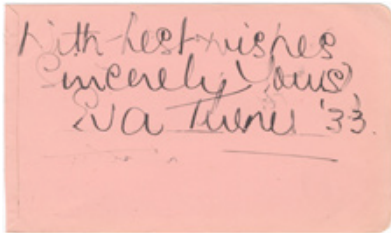
**817. TURNER, Eva 1892-1990**

Autograph letter signed in full to Miss Gardiner. 4 pp. of a bifolium. Octavo. Dated Teatro Regio, Turin, Italy January 31, [19]34. In black ink. On stationery with Turner's monogram embossed at head. Slightly worn and soiled; creased at folds; very small stain to lower blank margin of first page.

Turner apologizes at length for not responding sooner but she has been very busy traveling in Europe. She mentions her current projects, including singing in Luigi Illica's opera *La Wally* at the Teatro Regio, and *Brünhilde* in a production of Richard Wagner's *Siegfried*: "I have been literally inundated with letters, so I trust you will excuse the seeming negligence and understand an artist is not quite a free agent... I am due in Bristol again next month, after I have finished my appearances here. I have been singing the opera 'La Wally' here - and now am busy rehearsing. I go into rehearsals with 'Siegfried' in which I sing the 'Brünhilde.'" "

Turner's "penetrating and powerful soprano and authoritative style were admirably suited to the dramatic soprano roles in Verdi and Wagner... She made her La Scala debut as Freia (*Das Rheingold*) in 1924 and soon established herself as a leading dramatic soprano, singing *Aida*, *Leonora* (*Il trovatore*) and other roles with an Italian company touring Germany in 1925. In 1926-7 at Brescia she sang her first *Turandot*, a role with which she was closely associated for the next 20 years, and in which Alfano, who completed the opera after Puccini's death, considered her ideal. Her recording of 'In questa reggia', made about 1930, created a 'unique impression of power and mastery'... Turner first sang at Covent Garden with the Carl Rosa Company in 1920 and then, when established internationally, between 1928 and 1939 and in 1947-8, as *Turandot*, *Aida*, *Santuzza*, *Sieglinde*, *Isolde*, *Agathe* and *Amelia* (*Un ballo in maschera*). She also appeared in Chicago, Buenos Aires, Lisbon and elsewhere. From

1950 to 1959 she taught singing at the University of Oklahoma, and from 1959 at the RAM, London." Harold Rosenthal and Alan Blyth in *Grove Music Online*. (23716) \$65



**818. TURNER, Eva 1892-1990**

*Autograph signature of the noted English soprano dated London, 1933 on a pink album leaf. Ca. 94 x 159 mm. With the autograph signature of Australian cellist Lauri Kennedy (1896-1985) to verso. Slightly worn and stained. (24531) \$25*



**819. UPPMAN, Theodor 1920-2005**

*Three-quarter-length role portrait photograph of the baritone as Pelléas in Debussy's Pelléas et Mélisande, signed in full. Ca. 253 x 203 mm.*

Theodor Uppman "won praise as Pelléas in a concert performance of the opera by the San Francisco SO under Monteux in 1947, with Maggie Teyte as Mélisande. Uppman's light, high baritone and boyish appearance made him a particularly suitable choice, and he repeated the role in his débuts with the New York City Opera (1948) and the Metropolitan (1953); he also made a speciality of Papageno. In London he sang the title role in the première of Britten's *Billy Budd* (1951, Covent Garden), a performance subsequently issued on CD and revealing how apt vocally Uppman was for the role. He repeated the part

in Paris and, on television, in the USA. He also created roles in Carlisle Floyd's *The Passion of Jonathan Wade* (1962, New York City Opera), Villa-Lobos's *Yerma* (1971, Santa Fe), Pasatieri's *Black Widow* (1972, Seattle) and Bernstein's *A Quiet Place* (1983, Houston). Uppman's Metropolitan repertory included *Guglielmo*, *Piquillo (La Périchole)*, *Eisenstein (Die Fledermaus)*, *Taddeo (L'italiana in Algeri)*, *Harlequin (Ariadne auf Naxos)* and *Marcello*." Martin Bernheimer in *Grove Music Online*. (23988) \$30



**820. UPPMAN, Theodor 1920-2005**

*Three-quarter-length role portrait photograph of the baritone in the title role of Britten's Billy Budd, signed in full. Ca. 253 x 203 mm. (23986) \$30*



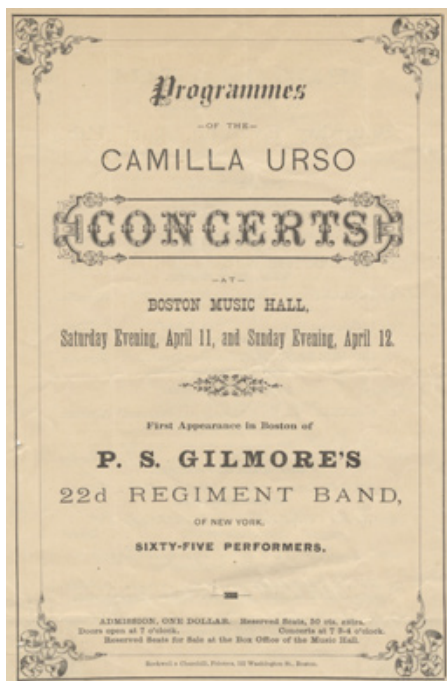
**821. UPSHAW, Dawn 1960-**

*Bust-length photograph, signed in full. From the studio of Hashimoto. Ca. 256 x 204 mm. With "Dawn Upshaw, Soprano Columbia Artists Management Inc.... N.Y. 10019," and photographer's name printed to lower white margin.*



Upshaw has made over 300 appearances at the Metropolitan Opera. Her career "has included significant premieres such as John Harbison's *Great Gatsby*, Kaija Saariaho's *L'amour de loin* (which won the Grawemeyer Award), John Adams's *Nativity oratorio El Niño*, and a chamber opera (*Ainadamar*) and song cycle (*Ayre*) by Osvaldo Golijov, among more than 20 other premieres. She has been a particular force in commissioning new work from art song composers for her highly acclaimed recitals, consisting of programs from the canonic art song repertory to songs from folk and popular music traditions.... She has won four Grammy Awards and can be heard on more than 50 recordings, several of them full-length operas, including *Le nozze di Figaro*, *The Rake's Progress*, and Messiaen's *Saint François d'Assise*. The recording of Henryk Górecki's *Symphony no.3* on which she performed has sold an unprecedented one million copies... In 2007, she became the first classical vocal artist Fellow of the MacArthur Foundation, and the following year she became a Fellow of the American Academy of Arts and Sciences." Alan Blyth and Stephanie Jensen-Moulton in *Grove Music Online*. (23989) \$25

Urso was a noted American violinist who toured extensively both within the United States and abroad. (24429) \$100



**823. VALLETTI, Cesare 1922-2000**

Half-length role portrait photograph of the tenor as Don Ottavio in Mozart's *Don Giovanni*. Signed in full. From the studio of Sedge Le Blang, New York. Ca. 253 x 205 mm.

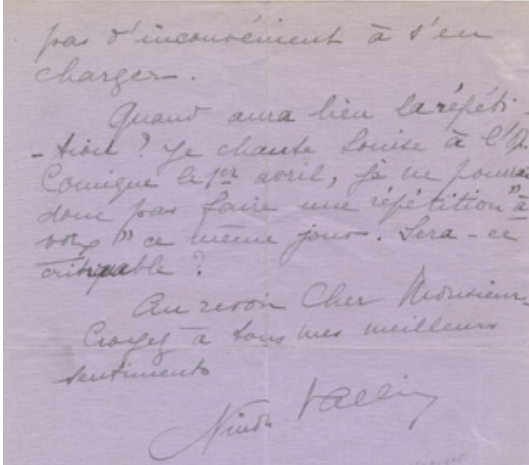
Cesare Valletti "sang regularly at La Scala, as Nemorino, Almaviva, Filipeo (*I quattro rusteghi*), Lindoro and other tenore di grazia roles. In 1953 he made his American debut at San Francisco as *Werther*, and from 1953 to 1962 sang regularly at the Metropolitan, where he was especially admired as Don Ottavio (a role he also sang at the Salzburg Festival), *Des Grieux*, *Ferrando* and *Ernesto*. He returned to Covent Garden in 1958 to sing *Alfredo* opposite Callas, a performance which was recorded live. He also recorded *Lindoro*, *Almaviva*, *Ernesto* and *Fenton*, all of which display his exemplary, assured tenor technique and refined sense of style." Harold Rosenthal and Alan Blyth in *Grove Music Online*. (23991) \$25

**822. URSO, Camilla 1840-1902**

*Programmes of the Camilla Urso Concerts at Boston Music Hall... April 11... April 12. First Appearance in Boston of P.S. Gilmore's 22d Regiment Band, of New York. Sixty-Five Performers. [1874]. Octavo. 3 + [i] (blank) pp. Worn and creased; four small holes to inner margin.*

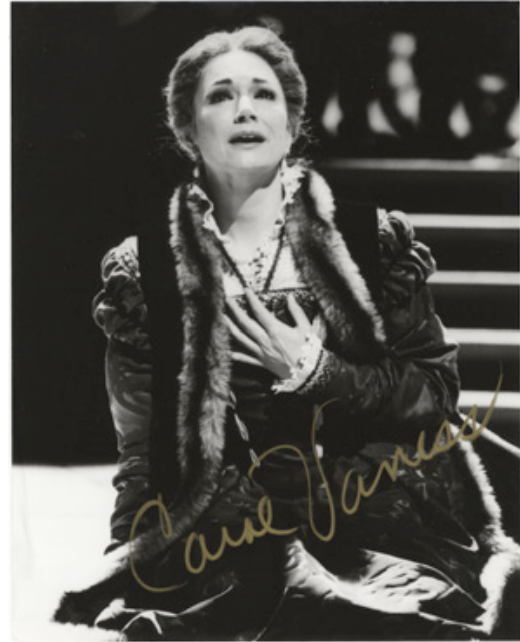
**824. VALLIN, Ninon 1886-1961**

*Autograph letter signed in full to impresario [Charles?] Wagner. 2 pp. Quarto. Dated Lyon, March 19, 1926. In black ink on lavender paper. In French (with translation). Slightly worn; creased at folds; remnants of former mount to left edge of recto and lower blank portion of verso.*



Vallin needs the orchestral score for a Pergolesi aria, and believes that the "Association" may procure it without inconvenience. She notes that she cannot do a rehearsal in full voice on April 1, the date when she will sing Louise at the Opéra-Comique: "I have the orchestral score for the aria from Messiah (And You Zion) by Handel, but not that for Pergolesi. I do not know whether one can find it at Ricordi or at Costallat. I remember having sung it at Ste. Mozart and at auditions with orchestra at the homes of fashionable people. Therefore it cannot be too difficult to obtain it. But since I will not return to Paris from Brussels until Sunday the 28th, I cannot possibly take the time for this research..."

French soprano Ninon Vallin "studied in Lyons and made her début in 1912 as Micaëla with the Opéra-Comique, where she continued to sing throughout her career in a repertory that included Mimi, Mignon, Louise, Manon and Carmen. At La Scala (1916-17) she sang Mignon, Wolf-Ferrari's Susanna and the Princess (Marouf). She first appeared at the Teatro Colón, Buenos Aires, in 1916 as Gounod's Marguerite, returning there regularly for 20 years. In 1920 she made her Opéra début as Thaïs. She appeared at San Francisco (1934) and Monte Carlo (1943). Her repertory also included the three Hoffmann heroines, as well as Alcestis, Mélisande and Countess Almaviva, which she sang in 1946 at the Opéra-Comique. Vallin was a distinguished interpreter of mélodies, as her excellent records confirm, including many Hahn songs and arrangements by Joaquín Nin of Spanish folksongs, in both cases with the composer as accompanist. Her many operatic recordings reveal the distinctive flavour of her voice and her inborn sense of style that did not preclude impassioned involvement with the music in hand, all heard at their best in her complete Werther with Georges Thill." Martin Cooper, et al. in *Grove Music Online*. (24190) \$120



**825. VANESS, Carol 1952-**

Three-quarter-length role portrait photograph, signed in full. Ca. 253 x 203 mm.

Soprano Carol Vaness "has become one of the foremost American singers of her generation. She made her début in the 1977 spring season of the San Francisco Opera as Vitellia, a role which was to bring her acclaim in many opera houses later in her career and in which she has displayed to advantage her mezzo-like vibrancy of timbre, near-instrumental evenness of emission across a wide compass and fluent delivery of florid passagework. Outstanding among her other Mozart roles are Donna Anna (notably at Glyndebourne in 1982, a performance she later recorded) and Electra. A statuesque presence, somewhat cool response to words and detachment in matters of characterization lend her best Mozart performances a special classical distinction, a quality which has also made her an impressive exponent of Handel's Armida (Rinaldo), Alcina, Cleopatra and Delilah, and of the heroines of Gluck's Iphigénie en Tauride (which she has recorded with Muti) and Alceste. Latterly Vaness has begun to focus on the larger-scaled, more dramatic roles of the Italian repertory, including Bellini (Norma), Verdi (Lenora in *Il trovatore* and *La forza del destino*, Violetta, both Amelias), and Puccini (Tosca, which she has recorded, also under Muti). As Rosalinde she shows an unexpected flair for comedy. Vaness is also an admired concert singer, and has recorded works such as Beethoven's Ninth Symphony and Missa solemnis, and Verdi's Requiem." Max Loppert in *Grove Music Online*. (23992) \$25

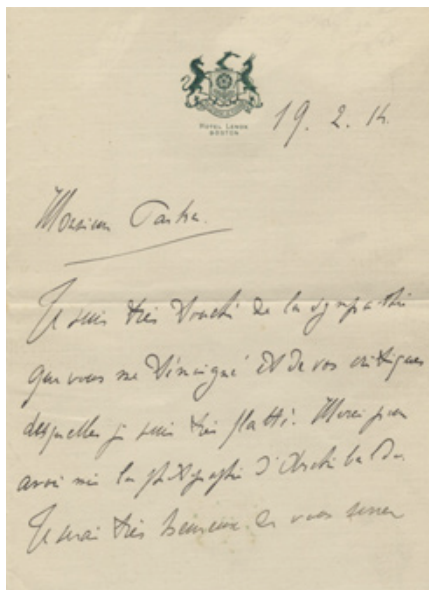


826. **VANESS, Carol 1952-**  
*Three-quarter-length role portrait photograph of the soprano as Fiordiligi in Così fan tutte, signed in full.*  
 From the studio of Winnie Klotz, Metropolitan Opera, New York. 181 x 126 mm. (24015) \$25

and motto of the Hotel Lenox in Boston embossed at head. In French (with translation). Slightly worn, soiled, and stained; creased at folds.

*"I am very much touched by the friendship you show me and by your critiques by which I am most flattered. Thank you for having sent the photograph of Archibalde. I will be very happy to shake your hand before I leave for Europe."*

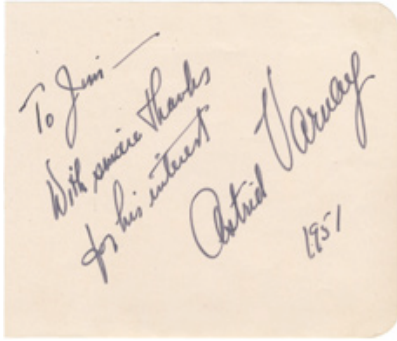
Vanni-Marcoux made his Paris Opéra début as Gounod's Méphistophélès in 1908. *"Thereafter for nearly 40 years he remained an admired figure in Parisian musical life, mainly at the Opéra, but also at the Opéra-Comique, where he was particularly famous as the Father in Louise and in the title role of Don Quichotte. His American career was centred on Chicago, where he first appeared in 1913 as Scarpia and as Don Quichotte (singing in both operas with Mary Garden), and again frequently between 1926 and 1932. Among his other leading roles were Boris Godunov, Iago (which he studied with Maurel) and Don Giovanni. He was also director of the Grand Théâtre at Bordeaux from 1948 to 1951. Vanni-Marcoux was a splendid actor as well as an accomplished singer, with exemplary enunciation and a voice remarkable for smoothness and finish rather than for sheer power."* Desmond Shawe-Taylor in *Grove Music Online*. (24153) \$40



827. **VANNI-MARCOUX [Marcoux, Jean Emile Diogène] 1877-1962**  
*Autograph letter to an unidentified male correspondent, signed "Vanni-Marcoux."* 2 pp. of a bifolium. Octavo. Dated [Boston?] February 19, [19]14. In black ink. On stationery with the emblem



828. **VANNI-MARCOUX [Marcoux, Jean Emile Diogène] 1877-1962**  
*Bust-length postcard photograph signed "Vanni-Marcoux" and dated 1925.* Ca. 140 x 90 mm. Slightly worn and soiled. (24074) \$45



829. **VARNAVY, Astrid 1918-2006**  
*Autograph signature and inscription of the noted American soprano. On an album leaf 115 x 136 mm. Dated 1951. "To Jim - with sincere thanks for his interest." Slightly worn. (24491) \$25*

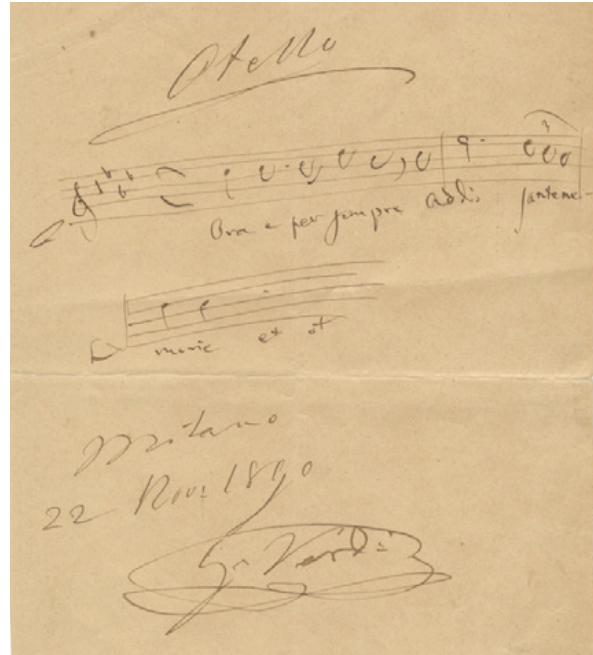


830. **VERDI, Giuseppe 1813-1901**  
*Autograph envelope addressed to Sgra. Giuditta Ricordi. Ca. 95 x 119 mm. Postmarked Busseto, November 21, [18]95 and Milan. With Ricordi's name and address in Milan in black ink to upper panel, "A la chimere, 25 Boul[var]d des Capucines" printed to inner portion. Somewhat worn, soiled, and stained; multiple tears and tape repairs; lacking small portion of upper panel.*

Giuditta Ricordi was the wife of music publisher Giulio Ricordi (1840-1912). (24255) \$275

**Autograph Musical Quotation from *Otello***

831. **VERDI, Giuseppe 1813-1901**  
*Autograph musical quotation from *Otello* signed "G. Verdi." Octavo. Dated Milan, November, 22, 1890. 3 bars from an Act II aria of *Otello*'s, with text underlay *Ora e per sempre addio sante memorie et c[et]t.* ("Now and forever farewell to noble memories, etc."). Slightly worn; creased, especially at folds and corners; minor remnants of former mount to upper and lower edges of verso.*

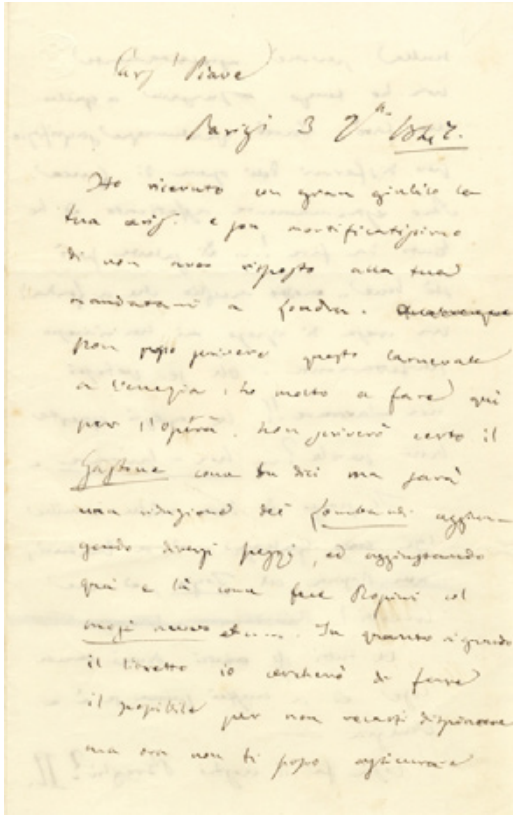


*Otello* was first performed at the Teatro alla Scala in Milan on February 5, 1887. "Though it has never reached the level of popularity of the middle-period masterpieces - something hardly surprising considering the severe vocal and orchestral demands made by the score - *Otello* remains one of the most universally respected of Verdi's operas, often admired even by those who find almost all his earlier works unappealing." Roger Parker in *Grove Music Online*. (23232) \$9,500

**Verdi Writes to His Librettist, Piave, Regarding *Jérusalem***

832. **VERDI, Giuseppe 1813-1901**  
*Autograph letter to the librettist, [Francesco] Piave concerning *Jérusalem*, signed "G. Verdi." 3 pp. of a bifolium. Octavo. Dated Paris, September 3, 1847. In black ink. On stationery with a small crest blindstamped to upper right corner. In Italian (with translation). Very slightly worn and foxed; creased at folds; occasional smudging, not affecting legibility.*

Verdi explains that *Jérusalem*, a French adaptation of *I Lombardi*, will be similar to Rossini's adaptation of *Mosè in Egitto*. His work for the Opéra prevents him from writing a work for Venice, and he confesses that he would rather not write an opera for the publisher Francesco Lucca. Although his health has improved, he is extremely tired. He gives his regards to numerous friends: "I received your dearest letter with



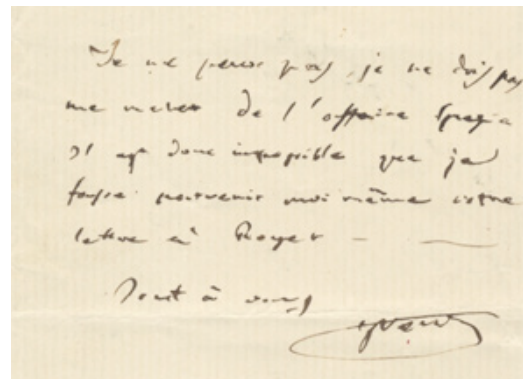
great joy and am mortified that I did not answer the one you sent to London. Anyway, I cannot write this Carnevale in Venice: I have a lot to do here for the Opéra. I will certainly not write the Gastone, as you say, but it will be an adaptation of I Lombardi, adding new pieces, and adjusting it here and there as Rossini did with the new Mosè, etc. ... Regarding the libretto, I will try to do my best not to disappoint you, but I cannot promise you anything now because I have no time to think about what I will do. I would do anything to get rid of Lucca's opera... Oh, if only I could not work!! Do you understand this fine word? ... Not to work..."

Jérusalem was first performed at the Opéra on November 26, 1847 and Il Corsaro at the Teatro Grande in Trieste on October 25, 1848.

"Verdi's adaptation of I Lombardi as Jérusalem was his first attempt to conquer the all important stage of the Paris Opéra. This letter gives a vivid impression of his life at the height of his 'anni di galera', when his operas were in such demand that he exhausted himself fulfilling commissions. The wife of the impresario Francesco Lucca had told Verdi that her husband was unable to sleep for the fact that he had not been able to have one of Verdi's operas for his house. Finally Verdi agreed to write Il corsaro for Lucca, an opera

with a libretto by Piave, that the composer felt to be something of a potboiler." Sotheby's auction catalogue, December 1, 1994.

Piave (1810-1876) and Verdi "began a long and successful collaboration from Ernani (1844) to La forza del destino (1862). During these years Piave supplied Verdi with the texts for I due Foscari (1844), Macbeth (1847), Il corsaro (1848), Stiffelio (1850), Rigoletto (1851), La traviata (1853), Simon Boccanegra (1857) and Aroldo (1857)... [He] had a wide vocabulary and a facile pen, and an uncanny ability for turning Verdi's drafts into verse with an economy of words that satisfied Verdi's insistence on brevity and provided him with the striking, illuminating expressions he sought. It was Piave's willingness to meet Verdi's detailed requirements which provided the basis of their work together, and it is on this partnership that his reputation as a librettist must rest." John Black in Grove Music Online. (24251) \$9,500



### Verdi Writes about Spezia's Violetta in La Traviata

#### 833. VERDI, Giuseppe 1813-1901

Autograph letter to an unidentified correspondent signed "G. Verdi." 1 page of a bifolium. Small octavo (ca. 158 x 99 mm.). N.d. [Paris, mid-late 1850s?]. On stationery with Verdi's monogram ("G V") embossed at head. In French (with translation). Slightly worn and soiled; creased at central fold and very slightly overall.

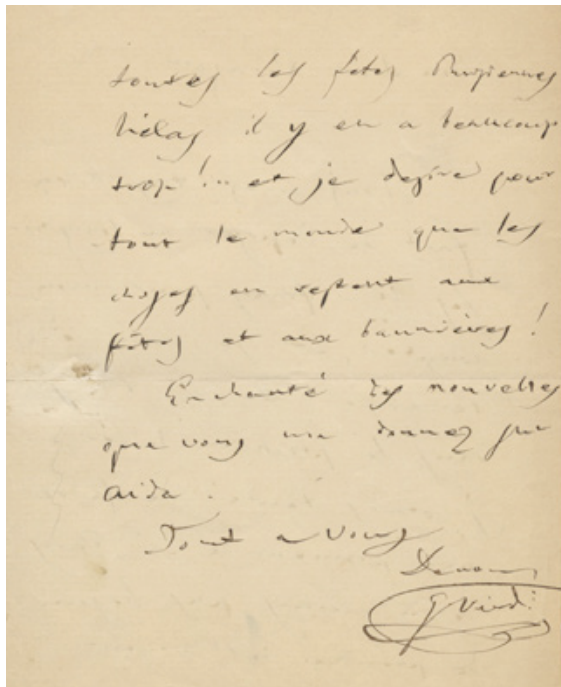
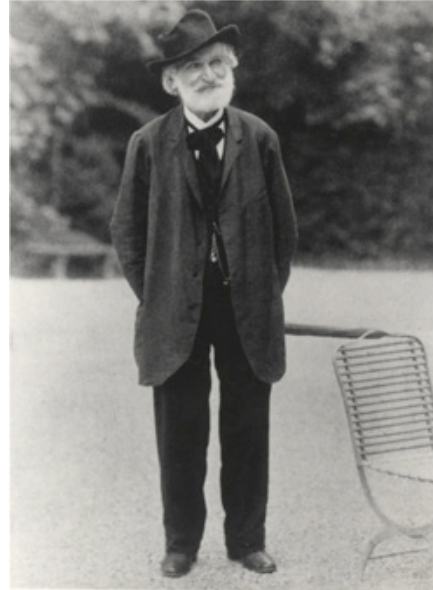
"I mustn't get involved in the Spezia affair. It is therefore impossible for me to deliver the other letter to Royer..."

Verdi undoubtedly refers to Maria Spezia-Aldighieri (1828-1907), who sang Violetta in the triumphal 1854 production of La Traviata at the Teatro San Benedetto in Venice. (The disastrous première, which featured Fanny Salvini-Donatelli as Violetta, had taken place at

the Teatro La Fenice in Venice on March 6, 1853). Spezia later reprised the role at the Théâtre-Italien in Paris, La Scala, and other Italian theatres.

French theatre manager and librettist Alphonse Royer (1803-1875) was the director of the Paris Opéra from 1856 until 1862, when he was appointed *Inspecteur-général des beaux-arts*.

On September 22, 1856, Verdi signed a contract with the Paris Opéra to produce a French adaptation of *Il Trovatore* (Le Trouvère). He resided in Paris throughout the autumn until shortly after the première of *Le Trouvère* at the Opéra on January 12, 1857. At the same time Spezia was being considered for performances in Paris. It is thus plausible that Verdi wrote the present letter during this Parisian sojourn. (24240) \$3,800



**Verdi Writes to His Accountant,  
“Enchanted by the News” About *Aida***

**834. VERDI, Giuseppe 1813-1901**

*Autograph letter to Luigi Peragallo signed "G. Verdi."* 2 pp. Octavo. Dated Busseto, July 16, 1880. In French (with translation). Slightly worn, soiled and browned; creased at central fold with minor abrasion and repair; small portion of blank upper left corner lacking, not affecting text.

Verdi thanks Peragallo for depositing 30,000 francs on his behalf; if he should travel to Paris next winter, he

would not need to take money with him. He goes on to mention his opera, *Aida*: "... I see in the papers all the Parisian parties and, alas there are too many! ... and I wish for everybody that it will all be parties and banners! I'm enchanted by the news you give me for *Aida*..."

Between February and early April 1880, Verdi and his wife were in Paris to oversee a production of *Aida*, which featured Gabrielle Krauss, Rose Bloch, and Victor Maurel. It was a resounding success. After Verdi and his wife returned to Italy, Emmanuele Muzio, the conductor, sent them astonishing box-office figures, which surpassed nearly every record set at the Paris Opéra. Phillips-Matz: *Verdi*, pp. 652-53.

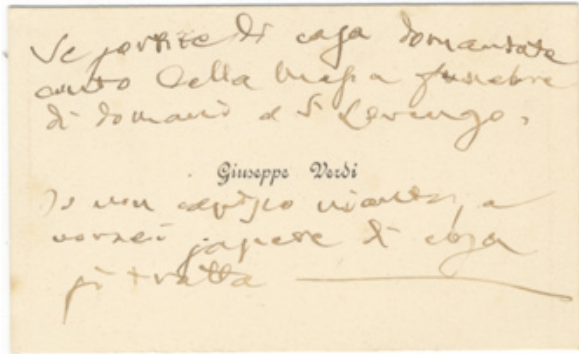
Luigi Peragallo handled Verdi's French and Belgian accounts until 1881, when Verdi sued him for fraud. (24247) \$4,800

**Verdi's Visiting Card, With Autograph Note  
Possibly Referring to the *Requiem***

**835. VERDI, Giuseppe 1813-1901**

*Autograph note on the composer's printed visiting card.* Ca. 55 x 90 mm. In Italian (with translation). One very light and small foxed spot to blank left margin of recto; a few light and small foxed spots to verso.

Verdi would like additional information about a funeral mass ("Messa funebre"): "If you leave home ask about the funeral mass tomorrow in S. Lorenzo. I don't understand anything, but I would like to know what it's about."



Verdi's mention of a "Messa funebre" could, in fact, refer to his own *Messa da Requiem*. Verdi's letters do occasionally refer to the "Messa funebre," although the abbreviated "Messa" is more common. In a letter to mezzo-soprano Maria Waldmann, dated October 23, 1873, Verdi writes "Of course I would be delighted that you could take part in the Funeral Mass for the anniversary of Manzoni..." Composed in memory of his friend, the Italian poet and novelist, Alessandro Manzoni, the *Messa* was first performed on May 22, 1874, the first anniversary of Manzoni's death. (24253) \$2,500



**A Program for *Aida*,  
Signed by Luciano Pavarotti et al.**

**837. VERDI, Giuseppe 1813-1901**

*Broadside program for a production of Verdi's Aida at the Teatro alla Scala, signed by various cast members and inscribed.* 2 pp. Milan, December 7, 1985. With a complete cast and production list for the inaugural performance of the 1985-86 season, including Luciano Pavarotti, Lorin Maazel, and Luca Ronconi. Including the signatures of the following cast members: Luciano Pavarotti ("Luciano"), inscribed to "Jerry," and dated [19]85; Ghena Dimitrova; Maria Chiara; Nicolai Ghiurov; and Juan Pons.

Verdi's *Aida* was first performed at the Cairo Opera House in Egypt on December 24, 1871. The Italian première, to which Verdi devoted great attention, took place at the Teatro alla Scala in Milan on February 8, 1872. (24270) \$120

**838. VERDI, Giuseppe 1813-1901**

*Two broadsides in commemoration of the 100th anniversary of the first performance of Verdi's Otello at the Teatro alla Scala, each ca. 265 x 180 mm.*

- Milan, February 5, 1987. With two postal stamps and postmarks from the Centro Filatelico in Milan, a reproduction watercolor illustration of a castle and ship by G. Rigon, and the text "Gruppo Erinnofilo Teatro alla Scala" printed to recto. In Italian.
- Milan, February 5, 1987. With a complete cast and production list, including noted singers and directors Plácido Domingo, Renato Bruson, Mirella Freni, Carlos Kleiber, and Franco Zeffirelli.



**Contemporary Photograph**

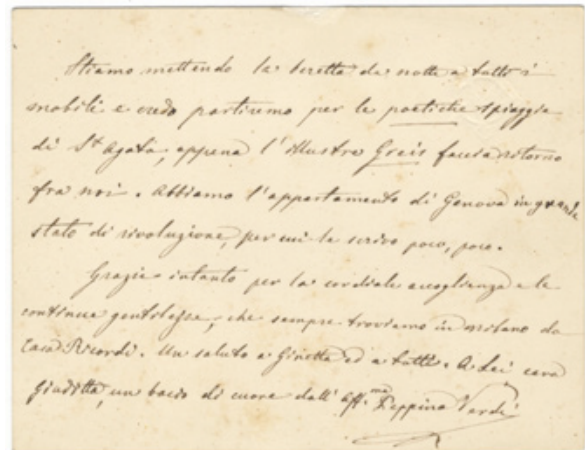
**836. VERDI, Giuseppe 1813-1901**

*Full-length carte-de-visite photograph of the composer in formal dress, seated in an ornate chair.* From the studio of Eugène Disdéri, Paris, ca. 1860. Ca. 101 x 63 mm. Slightly worn; laid down to mount. (24546) \$250

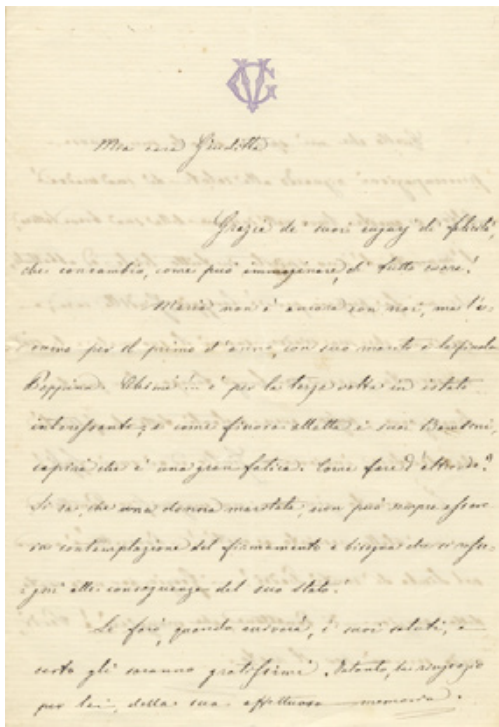


*Otello* was first performed at the Teatro alla Scala in Milan on February 5, 1887. (24269) \$85

- 3 pp. Octavo. Dated Genoa, December 25, 1882. On stationery with Strepponi's monogram embossed at head. In Italian (with translation). Strepponi discusses family matters, and, most intriguingly, her husband's unfinished opera, *Otello*. She mentions the third pregnancy of [Filomena?] Maria [Cristina Verdi?] and the ill health of Ricordi's mother. Finally, she thanks Ricordi for a Christmas panettone, upon which a chocolate half-figure of *Otello* is mounted. "... *Last night we received a wonderful panettone with a half-grown Otello!.. Poor thing! He's still in the limbo of the Holy Fathers!.. I thank you for my portion of panettone that I will eat! I believe that Verdi will write about the rest...* " Slightly worn and foxed; creased at folds and with several short tears; slightly lacking at blank upper edge of central fold, with no loss to text.



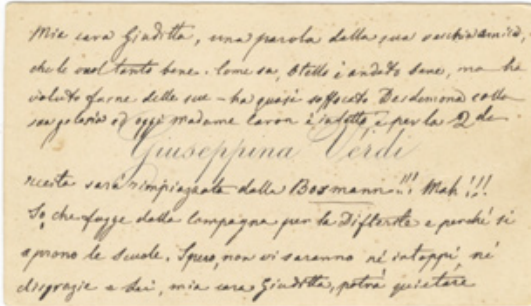
- 2 pp. Small quarto (ca. 90 x 116 mm.). Dated Genoa, April 23, 1888. On cardstock with Strepponi's decorative monogram embossed at head. In Italian (with translation). Strepponi writes of the "grumbling" weather, which has not adversely affected her health, and Verdi's wish to leave Genoa. She and her family will soon leave for the "poetic beaches" of St. Agata. She thanks Giuditta for "the cordial reception and continuous kindness we always find in Milan in the Casa Ricordi... The Milanese sun accompanied us to the mountains, only to make room for clouds in Genoa. Verdi, in spite of the grumbling weather, wanted to leave right away Thursday morning, and the rain blessed Genoa and St. Agata for two days!... We are covering up all furniture and I think we will leave for the poetic beaches of St. Agata as soon as the illustrious Greis comes back to us. The apartment in Genoa is a huge mess; that's why I'm writing to you so little..." Very slightly worn.



**Verdi's Wife Writes to Ricordi's Wife Regarding *Otello***

839. VERDI, Giuseppina Strepponi 1815-1897  
 Three autograph letters signed "Peppina Verdi" to Giuditta [Ricordi] regarding Verdi's *Otello*.



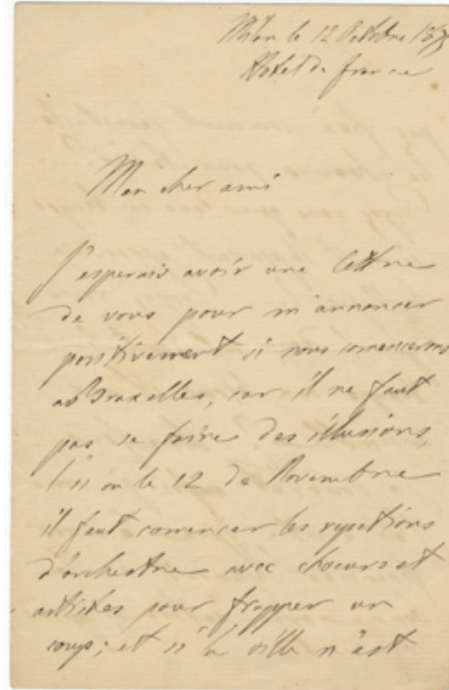


- 2 pp. Small oblong octavo (ca. 59 x 114 mm.). Dated Paris, October 15, [18]94. On visiting card with "Giuseppina Verdi" printed to recto. In Italian (with translation). Streponi writes about the first Paris production of *Otello*, in which tenor Alberto Saleza almost strangled soprano Rose Caron. She hopes Ricordi, who has escaped to the country, will be able to rest. If her husband comes to Milan, she may "embrace" her good friend in person. "As you know, *Otello* went really well, but he made one of his bungles: he almost strangled Desdemona with his jealousy and today Madame Caron is in bed. For the second performance she will be replaced by Bosmann!!! Mah!!!!" Slightly worn.

Giuseppina Streponi, who became Verdi's companion in 1846 and his second wife in 1859, was a gifted soprano in her own right. Donizetti wrote his *Adelia* (1841) for her, and she created *Abigaille* in Verdi's *Nabucco* (1842). She retired from the stage in 1846. She was described as having a "limpid, penetrating, smooth voice, seemly action, a lovely figure; and to Nature's liberal endowments she adds an excellent technique"; her 'deep inner feeling' was also praised." Julian Budden in *Grove Music Online*.

Giuditta Ricordi was the wife of Verdi's music publisher, Giulio Ricordi (1840-1912). "From 1879 until 1887, Giulio Ricordi worked tirelessly to bring about Verdi's composition of *Otello*, arguably his greatest masterpiece. The annual Christmas cakes presented to the Verdis from 1881 on were designed to keep the 'chocolate project' in the forefront of the composer's mind." Sotheby's catalogue, December 6, 1996. In the nineteenth century the noun "chocolate" was also used to describe men of African descent. For further explanation of the racial and cultural connotations of the word, see Naomi Andre: "From *Otello* to Porgy: Blackness, Masculinity, and Morality in Opera," in *Blackness in Opera*, pp. 12-13.

*Otello* was first performed at the Teatro alla Scala in Milan on February 5, 1887. The Paris première of the opera, which Streponi mentions, took place on October 12, 1894. (24259) \$3,500



840. [VERDI]. Muzio, Emanuele 1821-1890

Autograph letter to an unidentified impresario, possibly the director of the Théâtre Italien in Paris? Signed in full. 6 pp. (including 1 bifolium). Octavo. Dated Milan, October 12, 1875. In black ink. In French and Italian (with translation). Slightly worn, soiled, and foxed; creased and folds and with some short tears.

Muzio writes at length about an upcoming tour featuring Giuseppe Verdi's *Messa da Requiem*. He expresses concern about an apparent lack of organization, rehearsal time, and choristers for the tour's inception in Brussels. He relays Mr. and Mrs. Verdi's recommendations about the Italian Theatre in Paris, a performance of the *Requiem* in Versailles, and a costume designer: "... The last words Verdi told me when he left yesterday morning: Emanuele, there's work to be done and you and I will work together to succeed in establishing the Italian Theatre in Paris. These words made me think about the position I'm in regarding the *Messa*. Verdi received your letter and I believe he must have answered you already. He is very interested in the success of the Italian Theatre and he wouldn't want you to lose a penny for anything in the world. Verdi thinks that if you want to lift your subsidy it would be better to book a performance of the *Messa* at Versailles in May instead of doing it in winter; I told Verdi and he told me I was right... I left Verdi and Madame in good health. Madame Verdi asked me to recommend Madame Marzio as costume designer for the theatre, if you don't have anyone else."

A conductor and composer, Muzio studied with Verdi as a young man and remained very closely associated with him for the rest of his life; his letters have proven to be a major source for Verdi biographers. Muzio toured widely as a conductor, giving first performances of several of Verdi's works in France and in the United States. In the early 1870s he became the conductor of the Théâtre-Italien in Paris which, however, was experiencing financial difficulties (referred to in the present letter) that led to its closure later in the decade. Composed in memory of his friend, the Italian poet and novelist, Alessandro Manzoni, the *Messa* was first performed in Milan on May 22, 1874, the first anniversary of Manzoni's death. (24263) \$750

Care Gilardini!

Quando ci siamo incontrati, o com'è detto  
 in il comune amico Persano, incontrati  
 al Corso mi diceste, "Fate di trovarvi un  
 Caffè dove si possa parlare con gli amici un  
 pezzo di sera alla sera." Oh bene, il Caffè  
 l'ho trovato e dal 28 dicembre è il  
 ritrovo nostro. Il barone Mazzolani era  
 incaricato di avvisarvene e se ne è dimen-  
 ticato. Dalla otto alle dieci della sera  
 ci troverete nell'ultima sala del Caffè  
 Conti in Piazza di Pietra. Vi troverete  
 Peppino Pellas, il Crotti, il Carva, il Ca-  
 salegno, e parecchi altri, oltre al tutto  
 vostro

Opprandino

Di: cafe  
 il 10 del 42.

841. [VERDI]. Arrivabene, Opprandino 1807-1887

Autograph letter to Gilardini signed "Opprandino." 1 page of a bifolium. 12mo. Dated October, [18]72. In black ink. In Italian (with translation). Slightly foxed; creased at folds.

Arrivabene has found a café where he, his correspondent, and their acquaintances may meet: "When we met or, as our common friend Persano would say, ran into each other at the Corso you told me: 'Make sure you find a Caffé where we can talk with friends a few hours in the evening.' Well, I found the Caffé and from December 28 the place is yours. Baron Mazzolani was supposed to let you know, but he forgot. From eight to ten in the evening you will find us in the last room of Caffé Conti in Piazza di Pietra. There you will find Peppino Pellas, Crotti, Carva, Casalegno, and many others besides your truly."

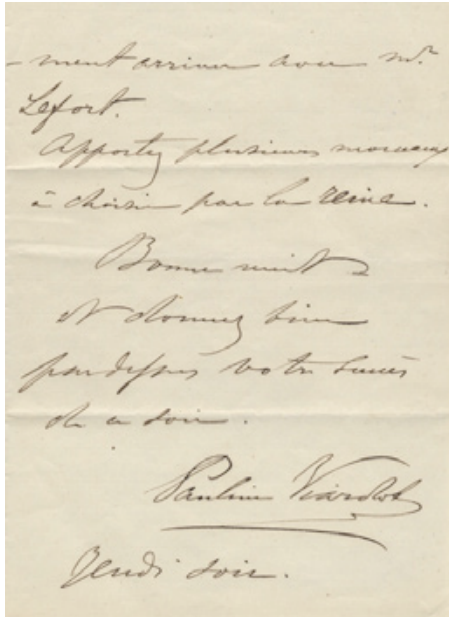
Verdi and Opprandino became close friends in the mid 1830s. Opprandino, a member of an ancient, noble Mantuan family who had many connections in wealthy and artistic circles, helped the young Verdi launch his career. He was an editor and writer, and wrote favorably of Verdi's *Nabucco*, the composer's first success, at the time of its première at La Scala on March 9, 1842. He continued to perform many services for Verdi over the next decades. (24268) \$150



842. VERRETT, Shirley 1931-2010

Full-length role portrait photograph as *Lady Macbeth* in *Macbeth*, signed in full in green ink. With printed caption: "Teatro alla Scala Shirley Verrett in "Macbeth" Foto Piccagliani Stagione lirica 1975-76" to lower margin, copyright handstamp of E. Piccagliani, Teatro alla Scala, to verso. 147 x 107 mm.

American mezzo-soprano, later soprano, Shirley Verrett "made her professional operatic début, as *Lucretia* in *Yellow Springs, Ohio*, in 1957. The following year she played (under the name Shirley Carter) *Irina* in *Weill's Lost in the Stars* at the New York City Opera... In 1962 her remarkable *Carmen* was first seen at the Spoleto Festival... At the first Metropolitan performance of *Les Troyens* in 1973 she played both *Cassandra* and – because of Christa Ludwig's illness – *Dido*. Her voice was richly burnished with an even range of more than two octaves, used with the utmost intelligence. In the late 1970s she began to assume soprano roles, most notably *Tosca* and *Norma*, while retaining most of her mezzo ones. On stage, especially as *Delilah*, *Eboli* or *Azucena*, she fused word, tone and gesture into an unforgettable characterization. She recorded several of her roles, most memorably *Orpheus*, *Lady Macbeth*, *Ulrica* and *Eboli*. Her large recital repertory included songs by Schubert, Brahms, Mahler, Milhaud, Falla and Rorem." Alan Blyth in *Grove Music Online*. (24016) \$20



**Viardot Writes to the Singer Annaïs Roule**

**843. VIARDOT, Pauline 1821-1910**

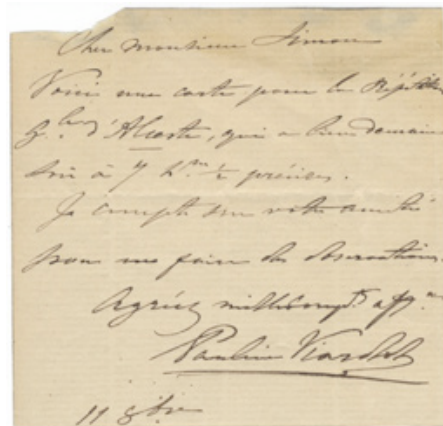
Autograph letter, most probably to the singer Annaïs Roule. Signed in full. 3 pp. of bifolium. Octavo (ca. 178 x 113 mm.). Dated Thursday evening [Baden-Baden, Autumn, 1866?]. Slightly creased at folds and overall.

As a result of her recent "success," one of Viardot's female students has been invited to a small soirée for the following evening at the home of Countess Flemming, where only the queen and her closest entourage will be present. Viardot punctiliously instructs her pupil: "You must be very punctual, because... nothing is more disagreeable than to arrive after the queen is already there... As for your clothing, you need a high-necked dress, or a white frock, or a kerchief and sleeves of tulle or lace; in short, a pretty, formal outfit. You may certainly arrive with Mr. [Jules] Lefort. Bring along several pieces for the queen to choose from."

The queen of whom Viardot speaks is most likely Augusta of Saxe-Weimar-Eisenach (1811-1890), Queen of Prussia from 1861-1888, and later Empress of Germany from 1871-1888. Queen Augusta had come to Baden-Baden in 1866, where she "saw, heard, and applauded" the artists of Baden at the homes of Viardot and Countess Flemming. Among the artists was the young singer, Annaïs Roule, who had "revealed herself to the regular visitors of Baden for the first time," and had "achieved a true success." She had sung solos and duets with Jules Lefort, by composers such as Viardot, Mendelssohn, and

Offenbach. The next evening, during a soirée at the home of Countess Flemming, the Queen had "particularly complimented" Roule: "Her Majesty deigned to speak for a long time with the young Parisian artist, and asked her to present her mother in order to compliment her." Serge de Saint-Sabin: *Le Ménestrel*, vol. 33, no. 47 (Sunday, October 22, 1866).

Viardot, a highly distinguished French singer, teacher, and composer of Spanish origin, "came from a family of singers: her father was the elder Manuel García, her mother María Joaquina Sitches, her brother the younger Manuel García and her sister Maria Malibran... Viardot not only inspired composers such as Chopin, Berlioz, Meyerbeer, Gounod, Saint-Saëns, Liszt, Wagner and Schumann with her dramatic gifts, but also collaborated on the composition of roles created especially for her. She was active as a teacher, continuing the García method. She studied the piano with Meysenberg and Liszt and composition with Reicha, but concentrated on singing after Malibran's death in 1836. In 1863, at the age of 42, she retired from the stage and left France for political reasons. With her husband, her three youngest children and [Ivan] Turgenev she settled in Baden-Baden, where she taught singers from all over the world. She built an art gallery in her garden and a small opera house, where she, her pupils and her children gave concerts and performed their own dramatic works." Beatrix Borchard in *Grove Music Online*. (23211) \$425

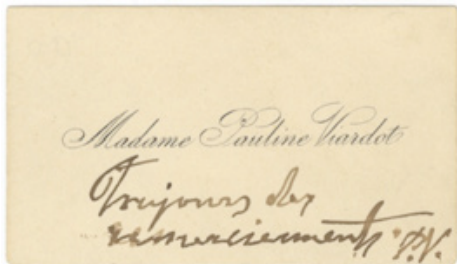


**844. VIARDOT, Pauline 1821-1910**

Autograph letter to [Jules] Simon, Prime Minister of France. Signed in full. 1 page. Small quarto (ca. 98 x 103 mm.). Dated October 11. In French (with translation). Slightly worn; creased at fold; blank upper left corner lacking, just touching first letter of salutation; small tear to upper right margin; slightly stained and with minor remnants of former mount to upper margin of verso.

"Here is a ticket for the rehearsal of Gl[uck's] *Alceste*, which takes place tomorrow at exactly 7:30 in the evening. I count on your friendship to provide some observations for me..."

Jules Simon (1814-1896) was a French statesman, philosopher, and the thirty-eighth Prime Minister of France. (24182) \$250

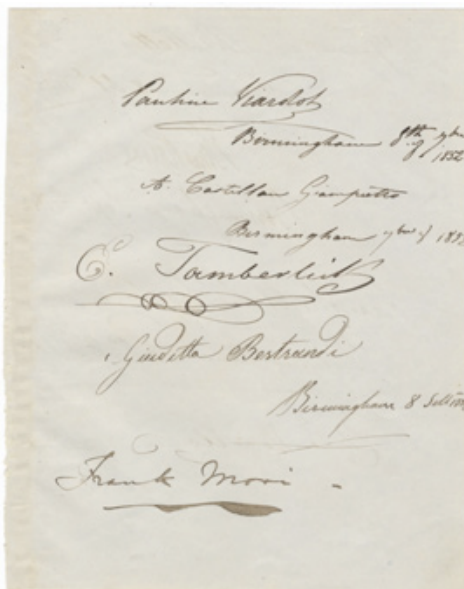


**845. VIARDOT, Pauline 1821-1910**

Autograph note on the singer's printed visiting card, signed "P.V." Ca. 44 x 77 mm. In French (with translation).

"Always thanks." (23714)

\$200

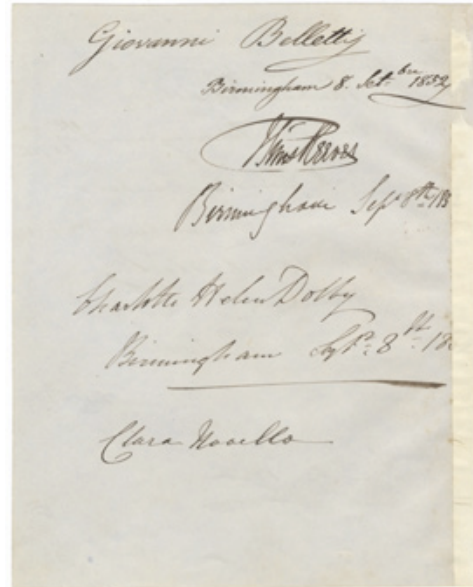


Signed by Viardot et al.

**846. VIARDOT, Pauline 1821-1910**

Album leaf with autograph signatures of singers from the 1852 Birmingham Music Festival. 2 pp. Octavo. Dated Birmingham, September 8, 1852. Includes the autograph signatures of the following noted singers and composers: Pauline Viardot (1821-1910); Anaide

Castellan Giampietro (1821-1868): "A. Castellan Giampietro"; Enrico Tamberlick (1820-1889): "E. Tamberlick"; Giuditta Bertrandi; Frank Mori (1820-1873); Giovanni Belletti (1813-1890); Sims Reeves (1818-1900); Charlotte Helen Dobby; and Clara Novello (1818-1908). Slightly worn and foxed; remnants of former mount partially obscuring two autograph dates at right margin of verso.



The Birmingham Triennial Music Festival, which took place between 1784 and 1912, was the longest-running music festival of its kind. Among the most notable works commissioned for it was Mendelssohn's *Elijah*, first performed there in 1846 and played at every subsequent festival. (23717) \$450

**847. VICKERS, Jon 1926-**

Full-length role portrait photograph as Peter Grimes, signed in full. With label of the Metropolitan Opera photographer J. Hefferman, to verso. 203 x 127 mm. Remnants of tape to verso.

Canadian tenor Jon Vickers "joined the Covent Garden Opera in 1957, making his *début* as *Gustavus III*, but he made his most striking impression as *Don José*, *Aeneas (Les Troyens)* and *Don Carlos* in *Visconti's* famous staging of *Verdi's* opera in 1958. The same year he made his Bayreuth *début* as *Siegmond*, and sang *Jason* to *Callas's* *Medea* in *Dallas*... He joined the *Metropolitan Opera* in 1960, making his *début* as *Canio*, and sang there for more than 25 years; his roles included *Florestan*, *Saint-Saëns's* *Samson*, *Hermann (Queen of Spades)*, *Tristan*, *Otello*, *Alvaro*, *Laca (Jenüfa)* and *Grimes*... His heroic



voice and arresting declamation are preserved on recordings of his *Aeneas*, *Tristan*, *Siegfried*, *Radames*, *Otello*, *Florestan*, *Samson*, *Don José* and *Peter Grimes*; his dramatic presence and committed acting are best seen in the video recording of *Peter Grimes* (Covent Garden, under Colin Davis)." Harold Rosenthal and Alan Blyth in *Grove Music Online* (24017) \$35



848. **VICKERS, Jon 1926-**  
*Half-length role portrait photograph of the tenor as Florestan in Beethoven's Fidelio, signed in full.* From the studio of Louis Mélançon. Ca. 252 x 203 mm. "Original" handstamped to verso. Slightly worn; several small holes to margins; handstamp of Victor Saxl and remnants of adhesive to verso. (23994) \$45



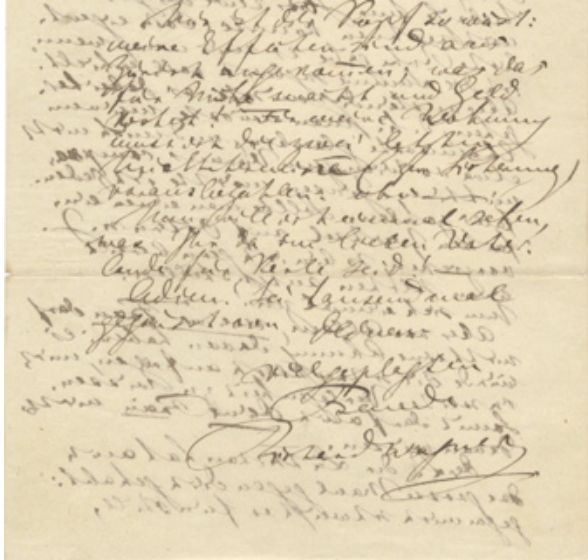
849. **VOIGT, Deborah 1960-**  
*Half-length role portrait photograph of the soprano as Ariadne in Richard Strauss's Ariadne auf Naxos, signed in full.* Ca. 253 x 203 mm. Minor staining to verso.

"A leading dramatic soprano, internationally revered for her performances in the operas of Richard Wagner and Richard Strauss, she is also celebrated for her portrayals of some of the greatest heroines of Italian opera. An active recitalist and performer of Broadway standards and popular songs, Voigt has an extensive discography, and has given many enthusiastically received masterclasses. She also appears regularly, as both performer and host, in the Metropolitan Opera's *The Met: Live in HD* series, which is transmitted live to movie theaters across the U.S. and overseas." [deborahvoigt.com](http://deborahvoigt.com). (23996) \$30

**Wagner Writes to His Friend,  
 Tenor Josef Tichatschek**

850. **WAGNER, Richard 1813-1883**  
*Autograph letter signed to the composer's long-time friend, tenor Josef Tichatschek.* 4 pp. of a bifolium. Octavo. Dated Paris, October 19, 1859. In black ink in Wagner's characteristically dense, elegant script. In German (with translation). Very slightly worn. From the Burrell collection.

Wagner, who has recently moved from Zurich to Paris and is in even more financial need than usual, turns to Josef Tichatschek in Dresden, the tenor who created the roles of Rienzi and Tannhäuser, asking him for an advance of 5,000 francs. As security, he offers his fees



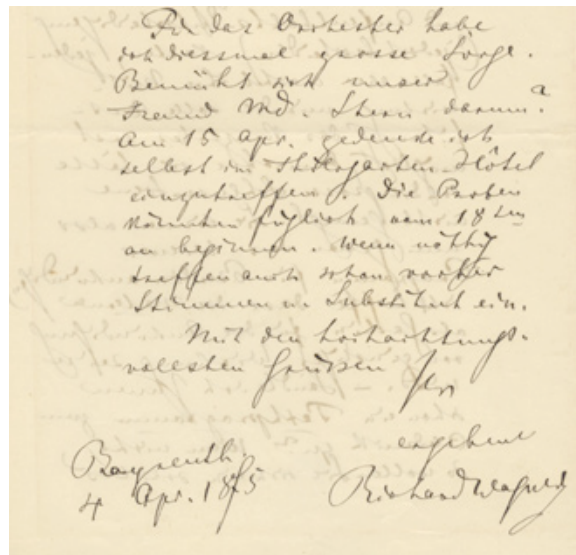
from productions of his operas planned for the following spring that will enable him to pay off his debt: *Tannhäuser* in Paris and *Tristan und Isolde* (yet unperformed) in Karlsruhe and Vienna. Wagner warns Tichatschek that nobody in Paris must learn about his precarious situation and laments his inability to return to Dresden (where there was a warrant for his arrest).

*"It has been impossible for me to raise this money merely by doing business, hence I have to resort to the help of friends, then I always hear how they love and esteem me, the wretched devil, in Dresden... Do you know anybody who would be capable of extending this advance of 5,000 fr. to me? ... See to it, for heaven's sake, what an act of friendship may make possible. ... But, most importantly, my wife must not have any clue about it; she would get terribly excited if she knew of the predicament I am in. Thus, your wife must not know anything either."*

Wagner-Briefe-Verzeichnis 2565. German original published in Richard Wagner: *Sämtliche Briefe*, vol. 11. ed. Martin Dürer (Wiesbaden: Breitkopf & Härtel, 1999), pp. 307-8 and 541 (letter no. 176); earlier in Richard Wagner: *Briefe—Die Sammlung Burrell*, ed. John N. Burk, transl. Karl and Irene Geiringer (Frankfurt: S. Fischer, 1953), letter no. 337B, pp. 220-22. Full English translation in *Letters of Richard Wagner: The Burrell Collection*, ed. John Burk (New York: Macmillan, 1950), letter no. 337B, pp. 160-61.

Josef Tichatschek (1807-1886), a friend of Wagner's since the early 1840s, continued to live in Dresden until his death. Tichatschek responded immediately, but did not send money: Wagner's next letter to him, of October 24, 1859 (*Sämtliche Briefe*, vol. 11, p. 316-17; letter no. 184), repeats the request. Wolf Adolf

August von Lüttichau (1786-1863) was the director of the Royal Saxon Court Theater from 1824 to 1862. His relationship with Wagner was strained and ambivalent. He was responsible for the first productions of *Rienzi*, *Der fliegende Holländer*, and *Tannhäuser*, but he was not willing to stage *Tristan und Isolde*, which was not heard in Dresden in Wagner's lifetime. The productions of his operas Wagner is looking forward to, and apparently takes for granted, were all either delayed (*Tannhäuser* in Paris, 1861) or canceled (*Tristan* in Karlsruhe and Vienna). *Tristan und Isolde* received its first performance only in 1865, in Munich, with the support of King Ludwig II of Bavaria. (23515) \$9,500



**An Important Letter Regarding the First Performance of Portions of *Götterdämmerung***

851. **WAGNER, Richard 1813-1883**  
*Autograph letter signed to the editor of the Berliner Börsen Courier, George Davidsohn. An important letter regarding the first performance of portions of *Götterdämmerung*. 2 pp. Octavo. Dated Bayreuth, April 4, 1875. In black ink in Wagner's characteristically dense, elegant hand. In German (with translation).*

Wagner writes about preparations for an upcoming concert in Berlin featuring excerpts from his (then unperformed) opera *Götterdämmerung*. He confirms the participation of the Viennese soprano Amalie Materna, gives instructions for the program book, and discusses rehearsal work. The Viennese doctor and patron of music Josef Standhartner and a "music director Stern" in Berlin are mentioned.

"Frau Materna has received her leave for leave for the Berlin concert... Her participation is making the full presentation of the concert possible since I would not have attempted the great closing scene [Brünnhilde's immolation] without her. You can now have the exact Vienna program for Berlin announced; I hope that the announcement of Materna as guest artist will have a definitive positive effect... I am greatly concerned about the orchestra this time. Is our friend, Music Director Stern, doing anything about it?"

**Apparently unpublished.** Wagner-Briefe-Verzeichnis 7091, location "unknown."

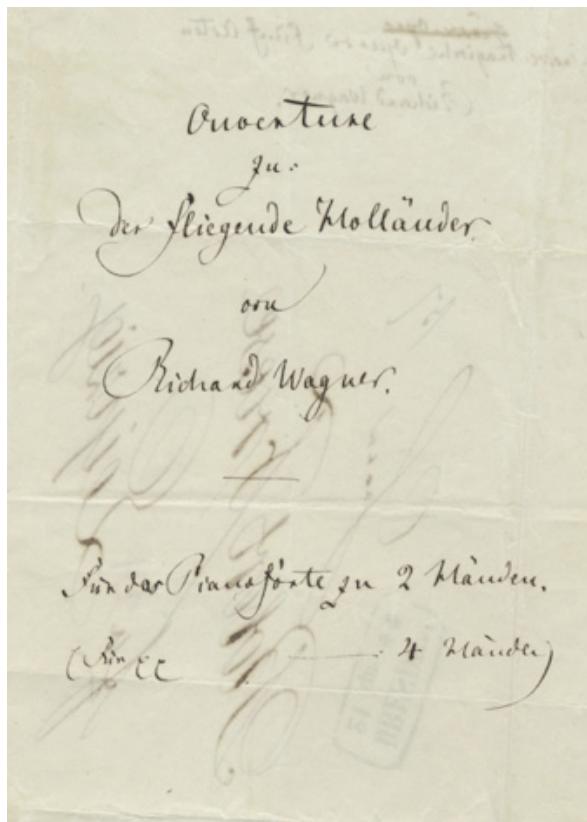
The concert in Berlin (actually, there were two, on April 24 and 25, 1875) was part of a series of performances designed to promote the inaugural Bayreuth Festival in 1876. Besides the immolation scene, the program included a "Grosses scenisches Vorspiel" (apparently an orchestral arrangement of the beginning of *Götterdämmerung*) and the scene of Siegfried's death. Barth, Mack, and Voss, eds., Wagner: A *Documentary Study*, p. 227, reproducing a broadside announcing a concert in Vienna on March 1, 1875. Amalie Materna (1844-1918) sang Brünnhilde at the inaugural 1876 Bayreuth Festival. Dr. Josef Standthartner (1818-1892) was a neurologist and patron of music in Vienna. "Music director Stern" possibly refers to Julius Stern (1820-1883), founder of the Stern'sches Konservatorium. George Davidsohn (1835-1897) was the editor-in-chief (and initially, publisher) of the daily newspaper *Berliner Börsen Courier*. (23511) \$7,500

#### **Autograph Titles to *Der fliegende Holländer* and *Rienzi***

##### **852. WAGNER, Richard 1813-1883**

*Autograph title-page of the overture of Der fliegende Holländer arranged for keyboard, with an autograph draft of the title page of Rienzi to verso, both incorporating Wagner's name in autograph.*

1f. Quarto (287 x 230 mm.), with integral autograph address panel addressed to Robert Friese in Leipzig in another hand. In black ink. Handstamp "Dresden 21. Apr. [18]44;" postmark "Bahnpost Apr. [?]II 8-10.;" and seal: "K[öniglich] S[ächsische] Hof-Musikalienhandl[ung] v[on] C. F. Meser Dresden." With annotations in red crayon and blue pencil to verso. In German (with translation). With title of forthcoming editions of the overture of *Der fliegende Holländer*, arranged for piano 2-hands and 4-hands to recto and the same for an edition of the opera *Rienzi* to



verso, both in Wagner's autograph and incorporating his name, with autograph corrections in Wagner's hand to the note regarding *Rienzi*. Slightly worn; creased at folds and slightly overall; several small edge tears; small triangular area of loss to blank right margin corresponding to opposing seal.

**Unpublished.** Not in Wagner-Briefe-Verzeichnis.

Robert Friese (1805-1848) was, from ca. 1834 to his death, the companion of the Leipzig publisher and bookseller Robert Blum (1807-1848). Blum was executed as a revolutionary in Vienna on November 9, 1848; Friese died two days earlier (probably also by execution). Wagner sent Friese the title words of the [first] editions of his opera *Rienzi* and the overture of *Der fliegende Holländer*, in all likelihood to be used as an announcement (or advertisement) in a publication by Friese and Blum. The former edition was published, the latter distributed by Meser in Dresden later that year. (23510) \$3,500

#### **Autograph Envelope Addressed to Hans Richter**

##### **853. WAGNER, Richard 1813-1883**

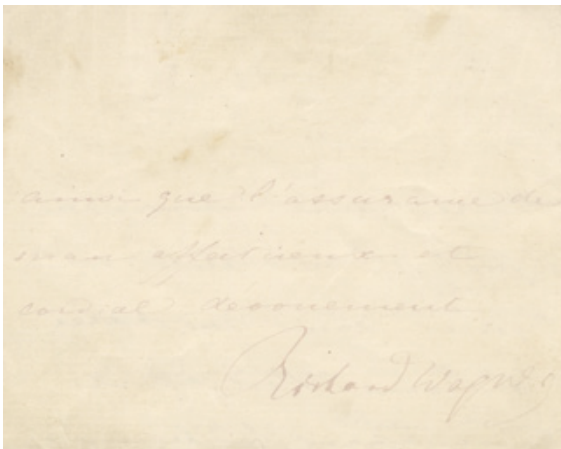
*Autograph envelope fragment addressed to the conductor Hans Richter: "Herrn Musikdirektor Hans*



Richter Schönlaterngasse 13./III Stadt. Wien.'. Postmarked "Luzern 9 VI 70 [i.e., June 9, 1870]—6." With Swiss postal stamp and handstamp "PD." Worn and stained; remnants of former mount to verso. Together with a fine cabinet card photograph of Wagner after the painting by C. Jaeger published by Fred. Bruckman in London ca. 1880.

Wagner-Briefe-Verzeichnis 5597 (letter, with no reference to envelope). Liepmannssohn, auction catalogue 61 (May 19-20, 1931). Letter published in Karpath, ed., Richard Wagner: Briefe an Hans Richter, p. 33 (letter no. 177).

Richter (1843-1916) conducted the first performances of *Der Ring des Nibelungen* in Bayreuth in 1876. Unlike most other early Wagnerites, he also supported Brahms, whose second and third symphonies he also first conducted. From 1900 to 1911 he held positions in England and became an ardent champion of Edward Elgar. He was witness to Wagner's wedding to Cosima von Bülow in 1870. (23517) \$650



**Letter Regarding Lohengrin  
in Cosima's Wagner's Hand,  
Signed by Richard Wagner**

854. WAGNER, Richard 1813-1883 and Cosima Wagner 1837-1930

Letter signed in full by Richard Wagner in the hand of Cosima Wagner to [Giovanna] Lucca. 4 pp. of a bifolium. Octavo. Dated Tuesday, March 16, 1880. In purple ink. With autograph envelope addressed to "Madame Lucca Hôtel d'Orient." In French (with translation). Slightly worn and soiled; creased at folds; partially split at central fold; several tears professionally repaired; significant fading of ink to pp. 1 and 4; envelope worn, creased, and faded, with small portion of blank upper corner lacking.

Richard Wagner explains why he cannot come to Rome to supervise the forthcoming production of his opera *Lohengrin*: "I have come to Italy to recover my health, and it [my health] demands the greatest attention." He asks Lucca to take over his responsibilities as stage manager; as to the musical side of the production, he trusts in the skill of the conductor: "Please also give my regards to Monsieur [Luigi] Mancinelli and tell him that I have full confidence in his direction." He expresses his faint hope to be able to attend the opening night and thanks Lucca in advance for her effort on his behalf. With a note in the hand of Luigi Mancinelli, director of the Liceo Musicale in Bologna, to lower half of final page dated Bologna, May 3, 1884, certifying the authenticity of Richard Wagner's signature.

**Partially unpublished.** Wagner-Briefe-Verzeichnis 8271. Last recorded in Christie's auction catalogue of December 19, 1986, no. 156. Partial German translation published in Beschreibendes Verzeichnis der Autographensammlung Fritz Donebauer in Prag, 2nd ed. (Prague, 1900), p. 307; excerpts in Stargardt auction catalogue April 6-8, 1908.

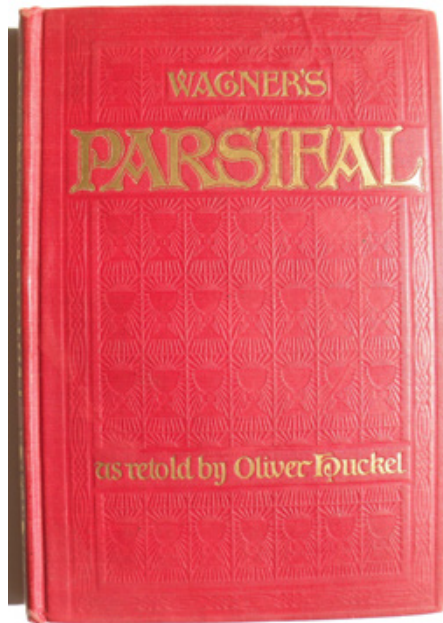
On the day that this letter was written (March 16, 1880), both Richard and Cosima Wagner were at the Villa d'Angri, near Naples, where they had been living since January 1880. Wagner's health was frail at the time, in all probability the reason why he dictated the letter to Cosima rather than writing it himself. The Rome production of *Lohengrin* opened on April 4, 1880; Wagner did not attend.

Cosima Wagner wrote in her diary on March 16, 1880: "For R[ichard] yet another letter to Frau L." Gregor-Dellin and Mack eds.: *Cosima Wagner's Diaries*, vol. 2: 1878-1883, p. 451; and, from a letter written two days before the present example: "R. dictated a letter to Frau Lucca, explaining why he cannot go to Rome." *ibid.*

Giovanna Lucca (-Strazza, 1810-1894), the wife of the Milan-based music publisher Francesco Lucca, continued her husband's business after his death in



1872. She was an early champion of Wagner's music in Italy and attended the inaugural Bayreuth Festival in 1876. Luigi Mancinelli (1848-1921) was an Italian conductor and composer quite famous in his time. Like Lucca, he championed Wagner's operas early on. Between 1893 and 1903 he conducted 531 performances at the Metropolitan Opera in New York. His term as Director of the Liceo Musicale in Bologna lasted from 1881 to 1886. (23512) \$1,150



**855. WAGNER, Richard 1813-1883**  
*Parsifal A Mystical Drama... Retold in the Spirit of the Bayreuth Interpretation by Oliver Huckel.* New York: Thomas Y. Crowell & Co., 1910. Octavo. Full blindstamped red cloth with titling gilt, upper edge gilt. 1f. (half-title, with advertisement to verso), [i] (blank), [i] (illustrated frontispiece), 1f. (title), 1f. (dedication), 1f. (table of contents), 1f. (list of illustrations), xi-[xviii] (foreword), [1]-[71] pp. With 4 illustrations by Franz Stassen incorporating musical quotations from Parsifal; red decorative initials to the beginning of each of three parts. Boards slightly rubbed; occasional soiling, creasing, underlining in blue ink; inner margin of front free endpaper slightly defective.

*Parsifal* was first performed at the Festspielhaus in Bayreuth on July 26, 1882.

Oliver Huckel (1864-1940) was an American writer and theologian who often wrote on Wagner. A leading German practitioner of art nouveau style, graphic artist Franz Stassen (1869-1949) was best known for his

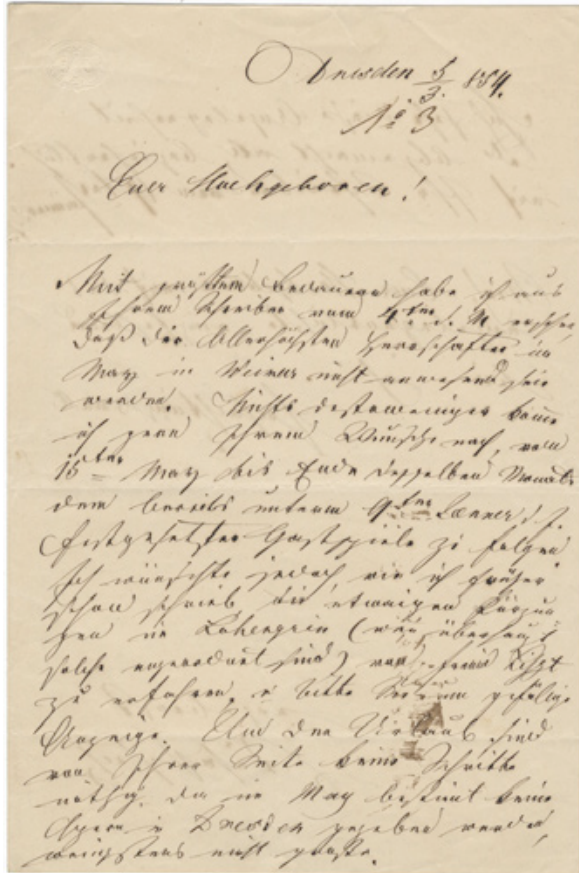
illustrations of Goethe's *Faust*, Dante's *Divine Comedy*, and Wagner's operas. He was a close friend of Wagner's son Siegfried. (23125) \$20



**856. WAGNER, Richard 1813-1883**  
*Tannhäuser A Dramatic Poem... Freely Translated in Poetic Narrative Form by T.W. Rolleston Presented by Willy Pogány.* New York: Brentano's, [ca. 1911]. Octavo. Half dark blue morocco with blue cloth boards, raised bands on spine in decorative compartments gilt, upper marbled endpapers, upper edge gilt. 1f. (half-title), 1f. (title), 1f. (table of contents), [124] pp. With numerous illustrations (in black, black and red, and colour) by Willy Pogány throughout, some full-page, some tipped-in; text within decorative red floral borders. Binding slightly worn, rubbed and bumped; spine slightly darkened. Slight browning; some offsetting to blank leaves.

*Tannhäuser* was first performed at the Hoftheater in Dresden on October 19, 1845.

Hungarian-born illustrator Willy Pogány (1882-1955) was especially known for his pen and ink drawings illustrating myths and fables. *Tannhäuser* was one of a "quartet of masterpieces" produced in London: *The Rime of the Ancient Mariner* (1910), *Tannhäuser* (1911), *Parsifal* (1912), and *Lohengrin* (1913). "Each of these [was] designed and executed completely by Pogány, from the covers and endpapers to the hand-calligraphed text to the pen & ink, pencil, wash, color and tipped-in color plates." Jim Vadeboncoeur, Jr.: "Illustrators," in *JVJ Publishing online*. Thomas William Hazen Rolleston (1857-1920) was an Irish writer, poet, and translator. In 1911, he wrote *Myths and Legends of the Celtic Race* to revive what he perceived to be a waning appreciation of Celtic heritage. After a stint in Germany, he also became interested in the mythology behind Wagner's *Ring* cycle. (23116) \$150



**44 Autograph Letters  
by a Number of First Performers of  
Major Wagnerian Roles, &c.**

**857. [WAGNER, Richard 1813-1883]**

An important collection of 44 autograph letters from Wagnerian singers, performers, and conductors including Elsa Asenijeff, Marianne Brandt, Felix Dahn, Karl Hill, Julius Kniese, Lilli Lehmann, August Baron von Lüttichau, Amalie Materna, Malvida von Meysenbug, Hans Richter, Hermann Ritter, Peter Rosegger, Emil Scaria, Ludwig Schnorr von Crolsfeld, Hans Scholz, Wilhelmina Schröder-Devrient, Friedrich Wilhelm Schuler, Anna Thiele, Henry Thode, Josef Tichatschek, Marie Unger-Haupt, Georg Unger, Johanna Wagner, Therese Vogl, Hermann Winkelman and Hans von Wolzogen, ca. 1820-1910.

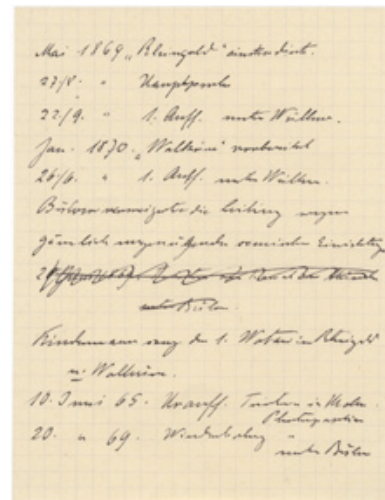
Including letters by a number of first performers of major Wagnerian roles, etc., as follows:

- Elsa Asenijeff, 2
- Lola Beeth
- Marianne Brandt, about *Parsifal*
- Felix Dahn, 2
- Eugen Gura (the first Donnert, Gunther, and Amfortas

- at Bayreuth), about both Richard and Cosima Wagner
- Karl Hill (the first Alberich at Bayreuth), about *Das Rheingold*
- Lilli Lehmann, 2, to Hans von Bronsart, about the *Wesendonck-Lieder*
- Amalie Materna (the first Brünnhilde at Bayreuth)
- Malwida von Meysenbug, 4, about Nietzsche's *Geburt der Tragödie* and other works
- Emil Scaria (the first Gurnemanz), 2, about *Tannhäuser*
- Ludwig Schnorr von Carolsfeld (the first Tristan)
- Hans Scholz, about Wagner's parentage
- Wilhelmine Schröder-Devrient
- Josef Tichatschek (the first Rienzi and Tannhäuser), about *Lohengrin*
- Anna Thiele, about *Rienzi*
- Georg Unger (the first Siegfried at Bayreuth), 6, about arrangements for the first Bayreuth festival and Wagner
- Johanna Wagner (the first Elisabeth), 2, about Madame Tichatschek
- Hermann Winkelmann (the first Parsifal), 2, to the publisher Fritzsche
- Hans von Wolzogen, 4

A valuable collection, offering considerable information relative to both Wagner's life and music.

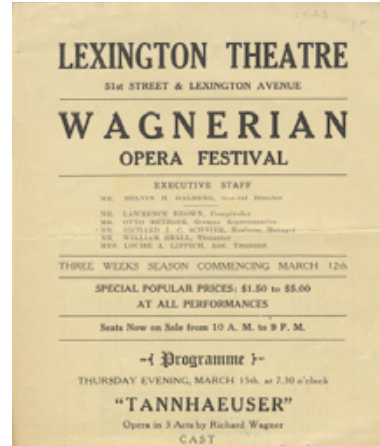
A full descriptive inventory is available upon request.  
(27977) \$9,500



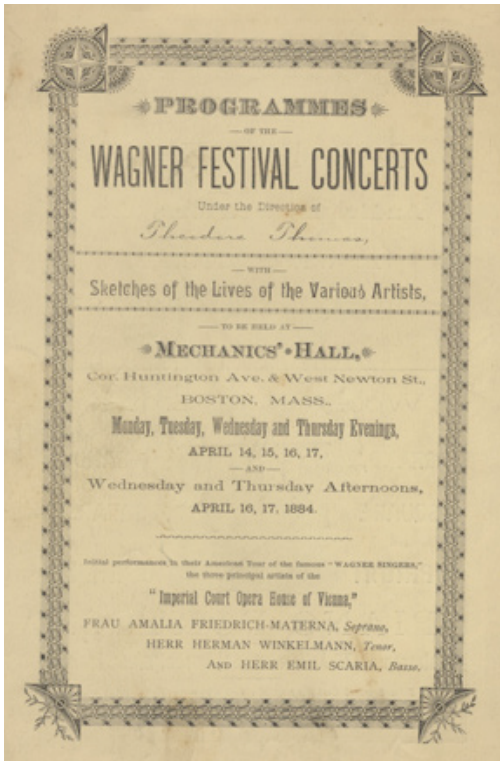
**858. [WAGNER]**

Manuscript list of early performances of Wagner's operas *Tristan und Isolde*, *Das Rheingold*, and *Die Walküre* in Munich, ca. 1900. Octavo (141 x 108 mm). In black ink. In German. Laid in to a small quarto sheet inscribed in blue pencil in another hand: "Zu I 39.40. gehörig. (Stadtg. Mus.)." (belongs with I 39 40

[Museum of the history of the city]). "Bülow refused to conduct [*Die Walküre*] because of the utterly unsatisfactory staging... Kindermann sang the first Wotan in *Das Rheingold* and *Die Walküre*..." (24140) \$60



day of "*Die Walküre*" with "Leo Blech conducting for the last time." Ca. 1910. Narrow folio. Worn and browned; creased at folds. (24829) \$15

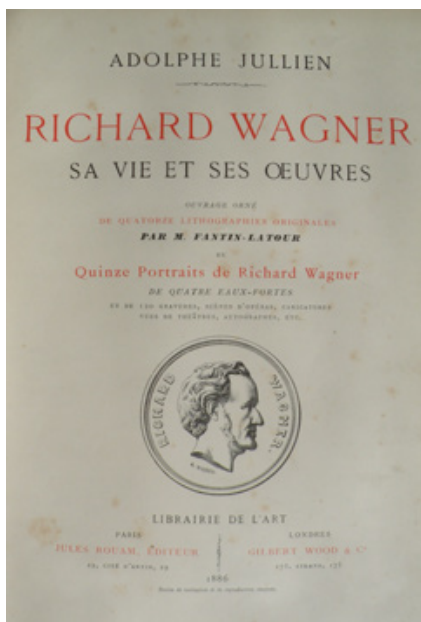


859. [WAGNER]  
*Programmes of the Wagner Festival Concerts Under the Direction of Theodore Thomas, with Sketches of the Lives of the Various Artists, to be held at Mechanics' Hall... Boston, Mass.,... April 14, 15, 16, 17, and... April 16, 17, 1884.* Initial performances in their American Tour of the famous "Wagner Singers," the three principal artists of the "Imperial Court Opera House of Vienna," Frau Amalia Friedrich-Materna, Soprano, Herr Herman Winkelmann, Tenor, and Herr Emil Scaria, Basso. Large octavo. 12 pp. With full-page illustration of the Hallet & Davis Piano Factory in Boston to final leaf. Slightly browned and creased; occasional small edge tears; spine partially split. (24430) \$100

860. [WAGNER]  
*Program for a performance of "Tannhaeuser" at the Lexington Theatre in New York as part of the Wagnerian Opera Festival, March 15, with Ernst Lehmann and Adolf Lussmann, Ernest Knoch conducting.* With mention of a performance the next



861. [WAGNER]  
*Autograph letter to Theodore Baker in Mount Vernon, New York (possibly the well-known American music scholar and author of Baker's Biographical Dictionary of Music and Musicians) from his brother on a vintage postcard of Wagner's birthplace in Leipzig, with decorative borders incorporating musical instruments, printed titles of several of his operas, and a musical quotation from the bridal chorus in Lohengrin printed in Leipzig by Verlag Hermann Vogel. Leipzig, April 13, 1898. "The pictures are most splendid," etc.* Slightly worn. (24618) \$50



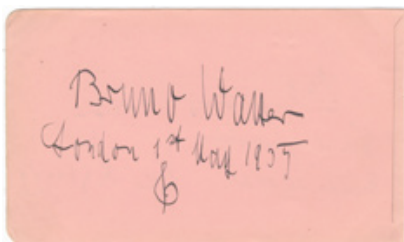
862. [WAGNER]

Jullien, Adolphe. *Richard Wagner sa vie et ses oeuvres ouvrage orne de quatorze lithographies originales par M. Fantin-Latour de Quinze Portraits de Richard Wagner de quatre eaux-fortes et de 120 gravures, scenes d'operas, caricatures, vues de theatres, autographes, etc.* Paris... London: Jules Rouam... Gilbert Wood & Co, 1886.

Quarto. Three-quarter 19th century black morocco with marbled boards. 3ff., [vii]-xvi, 346, [ii] pp. + 4 illustrative plates mounted on heavy stock within text. With numerous reproductions of rare prints, letters and documents relating to the life and works of Wagner. Binding slightly rubbed and bumped. Occasional foxing and staining; half-title detached; pp. 243/244 trimmed and detached. Lacking the 14 lithographic plates.

First Edition. (10553)

\$75

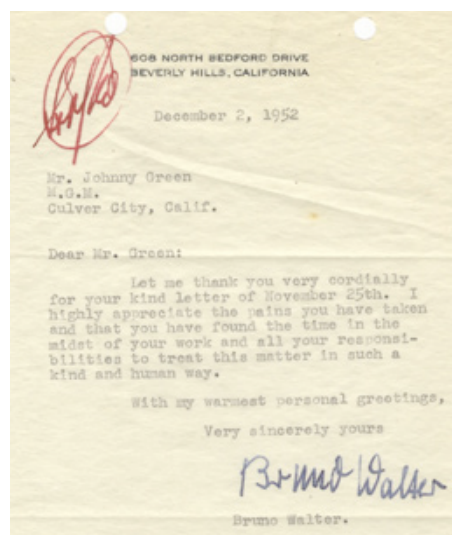


863. WALTER, Bruno 1876-1962

*Autograph signature of the prominent American conductor and composer on an album leaf ca. 94 x 160 mm. Dated London, May 1, 1935. Together with an*



*autograph signature, inscription, and 2-measure autograph musical quotation of the noted Belgian pianist and composer Arthur de Greef (1862-1940) to verso. Slightly worn. (24533) \$85*



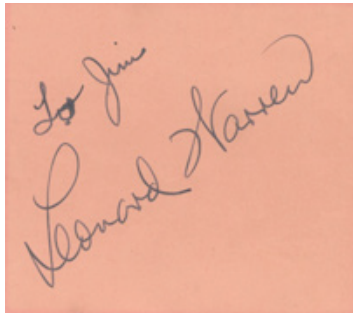
864. WALTER, Bruno 1876-1962

*Typed letter signed to composer and songwriter Johnny Green. 1 page. Octavo (227 x 139 mm.) Dated December 2, 1952. On stationery with "608 Bedford Drive Beverly Hills, California" printed at head. Creased at folds and slightly overall; two file holes and an unidentified signature in red ink to blank upper margin.*

*Walter warmly thanks Green for his "kind letter of November 25" and for taking time out of his busy schedule to treat the matter at hand "in such a kind and human way."*

*One of the most important conductors of the 20th century, Bruno Walter (1876-1962) was born in Germany and emigrated to the United States in 1939, becoming an American citizen in 1946. A protégé of Gustav Mahler, he indefatigably championed his mentor's works in Europe and abroad. "During the 1940s and 50s Walter's principal orchestra was the New York PO, for which he served as musical adviser (1947-9); he also conducted other major orchestras*

throughout the USA, including those in San Francisco, Los Angeles, Chicago and Philadelphia... Treating his players as colleagues, he drew a sensuous tone from the orchestra, employing rubato with consummate skill, juxtaposing fierce drama and warm lyricism. His sensitivity to contrapuntal texture and overall structure allowed him to bring out fine details without damaging a work's integrity. He sought to penetrate 'to the core' of a composition and, detesting 'routine' performances, continually endeavoured to present a piece 'as if it were receiving its world première'. " Erik Ryding and Rebecca Pechefsky in *Grove Music Online*. Johnny Green (1908-1989) was an important American songwriter, composer, musical arranger, and conductor. His most famous song, *Body and Soul*, became a jazz standard. He produced numerous film scores, and won multiple Oscars. He was the music director at MGM studios from 1949-59. (23197) \$120

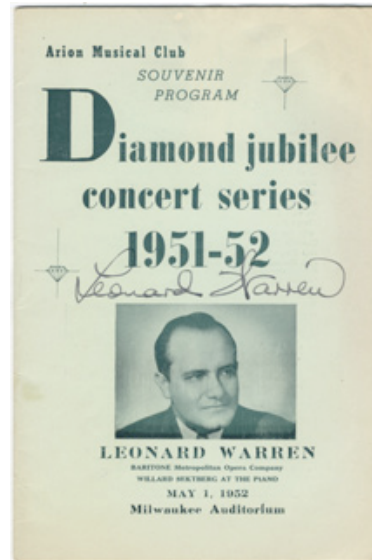


**865. WARREN, Leonard 1911-1960**

*Autograph signature on an album leaf inscribed "To Jim."* Ca. 115 x 135 mm. Portion of recto with signature faded; several small pieces of tape to verso. Together with a half-length role portrait photograph of the baritone as Count de Luna from Verdi's *Il Trovatore*, ca. 254 x 206 mm. With handstamps reading "Leonard Warren, Baritone Metropolitan Opera Company," and "Hurok Attractions... New York... Martin Feinstein Publicity Director..." to verso. Slightly worn and soiled.

Warren "made his stage début with the Metropolitan in 1939, as Paolo in *Simon Boccanegra*; his last complete performance in the house, 21 years later, was as Simon himself. During his career, which was dominated by New York engagements, Warren won special acclaim in the great Verdi roles and as Barnaba (*La Gioconda*), *Scarpia* and *Tonio*. His voice was huge, smooth, superbly controlled and marked by special freedom in the top range (which extended to the tenor's high C). Foreign engagements took him to Rio de Janeiro and Buenos Aires (1942), Mexico City (1948), *La Scala* (1953) and the USSR (1958). His recorded legacy is an important one, and includes

distinguished performances in *Il trovatore*, *Rigoletto*, *La traviata*, *Un ballo in maschera* and *Macbeth*. He was also an accomplished recitalist, as a live recording from Moscow confirms. He died on the stage of the Metropolitan while singing *Don Carlo* in *La forza del destino*." Martin Bernheimer and Dennis K. McIntire in *Grove Music Online*. (24323) \$60



**866. WARREN, Leonard 1911-1960**

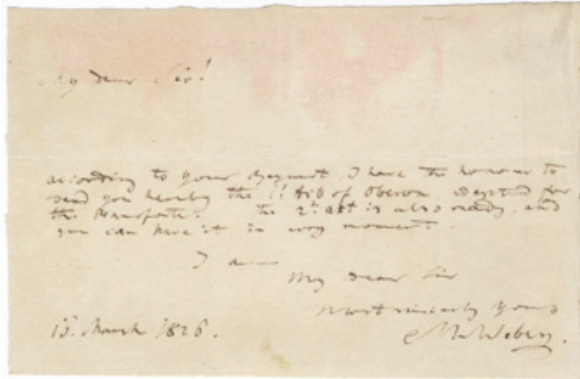
*Program for a concert in the Diamond Jubilee Concert Series with Willard Sektberg at the piano, Arion Musical Club, Milwaukee, May 1, 1952, featuring songs, arias, and piano works of Handel, Faure, Ravel, d'Indy, Bizet, Verdi, Schubert, Brahms, Dello Joio, and others. Signed by baritone Warren on upper wrapper and pianist Sektberg on page 4. Octavo. 24 pp. Slightly worn; occasional annotations in pencil.* (24437) \$50

**Weber Writes to Conductor Sir George Smart Regarding *Oberon***

**867. WEBER, Carl Maria von 1786-1826**

*Autograph letter signed "C M v Weber" to conductor Sir George Smart. 1 page. Oblong octavo. Dated [London] March 16, 1826. In black ink. In English. Slightly worn and soiled; creased at fold and slightly overall; pink tinge to upper portion of leaf; cut from a larger sheet; small round paper label of the Rawkins Collection laid down to upper left verso.*

Weber sends his correspondent, in all likelihood Sir George Smart, a pianoforte adaptation of the first act of his opera, *Oberon*: "According to your payment, I have the honour to send you hereby the first act of



*Oberon, adapted for the pianoforte. The 2nd act is also ready, and you can have it in any moment."*

When a "veritable mania" for *Der Freischütz* swept London in 1824, Charles Kemble, manager of the Covent Garden Theatre, invited Weber to London to conduct the opera season and compose two new operas for Covent Garden. "Recognizing that his days were numbered and believing that the potential rewards offered by London would provide a measure of financial security for his family... Weber wrote to Kemble on 7 October to agree to compose an opera based on Wieland's romance *Oberon* and to go to London for three months in spring 1825... Weber received J.R. Planché's libretto for *Oberon* in three mailings between 30 December 1824 and 1 February 1825, by which time he had requested a postponement of the première until spring 1826... Weber left Dresden on 16 February 1826 to begin the long trip to London. On 25 February he arrived in Paris, where he spent a week making contacts with prominent musicians and poets, including Auber... Cherubini... [and] Rossini... Weber continued on 2 March, crossing the channel from Calais to Dover on 4 March and reaching London the next day. Staying at the home of George Smart in Great Portland Street, Weber completed the overture to *Oberon*, finished the music to Act 3, and composed two additional pieces specifically for the leading tenor, John Braham. During the month of rehearsals leading up to the première Weber somehow found the energy also to complete the piano score, conduct four Oratorio Concerts at Covent Garden, conduct at the Philharmonic Society, take part in two benefit concerts and perform in a number of aristocratic salons. The première of *Oberon* on 12 April 1826 was a great success, with lavish settings and spectacular scenic effects that impressed even Weber, and the opera remained popular throughout the season." Paul Corneilson, et al. in *Grove Music Online*. Weber died less than two months later, on June 5, 1826.

The recipient of this letter was most likely the English conductor, organist and composer Sir George Smart (1776-1867), well-known for his interpretations of Handel's oratorios, and for introducing Mendelssohn's *St. Paul* to England. Smart was instrumental in negotiating Weber's 1826 visit to London, and who graciously hosted him there (Weber died in his home). His meticulous observations of the musical practices of his time rival those of his predecessor Charles Burney. *W.H. Husk and Nicholas Temperley in Grove Music Online*. (23373) \$2,800



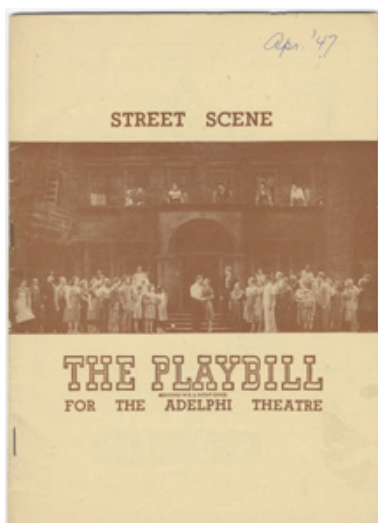
#### Hand-Coloured Printed Costume Designs for Weber's *Oberon*

868. **WEBER, Carl Maria von 1786-1826**  
*Hand-coloured printed broadside of costume designs for 10 characters in the Weber's opera Oberon including Oberon, Titania, Hüon, Rezia, Scherasmin, Fatime, the Kalif von Bagdad, Roschana, Atmansor and a Turkish Officer, with printed identification below each image and printed titling "Oberon" to head. German. Early 19th century. 339 x 416 mm. Slightly worn and browned; light spotting to upper edge; creased at central vertical fold and somewhat overall; several small edge tears; small portion of blank lower right corner lacking.*

A romantic opera in three acts to a libretto by James Robinson Planché after Christoph Martin Wieland's poem, *Oberon* was first performed in London at Covent Garden on April 12, 1826.

*"It is a remarkable testimony to Weber's operatic genius that, notwithstanding the unmitigated awfulness of its libretto, Oberon has maintained a toe-hold in the repertory. To a very considerable extent he was able to compensate for triviality and inconsequence in the libretto by skilful musical*

treatment. The imaginative and expressive quality of his writing for the principals invests them with a depth of characterization far beyond the implications of the text, while his sensitivity to colour and atmosphere in the orchestral and concerted numbers lifts the work above the level of shallow pantomime suggested by its libretto." Clive Brown in *Grove Music Online*. (24786) \$300



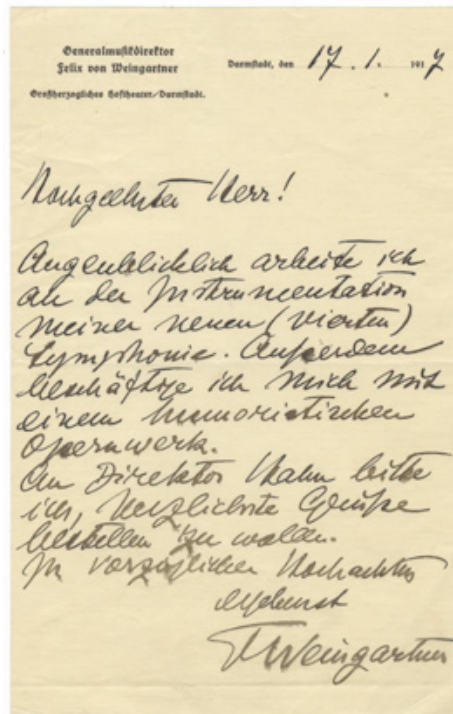
**869. WEILL, Kurt 1900-1950**

*Street Scene*. A Dramatic Musical From the Play by Elmer Rice... Lyrics by Langston Hughes... Scenery and Lighting by Jo Mielziner Costumes by Lucinda Ballard Dances by Anna Sokolow. Program for an early performance at the Adelphi Theatre in New York for the week beginning Monday, April 14, 1947 with the original cast including Norman Cordon, Anne Jeffreys, Polyna Stoska, Brian Sullivan, Sydney Rayner and Hoper Emerson. Small quarto. Original publisher's pictorial wrappers printed in brown. 40 pp. Slightly worn, with "Apr. '47" in ink to outer corner of upper wrapper.

An opera in two acts to a libretto by Elmer Rice after his own play, with lyrics by Langston Hughes and Rice, *Street Scene* was first performed in Philadelphia at the Shubert Theatre on December 16, 1946 and in New York at the Adelphi Theatre on January 9, 1947.

Weill considered *Street Scene* his "chef d'oeuvre." Stephen Hinton in *Grove Music Online*. "He was one of the outstanding composers in the generation that came to maturity after World War I, and a key figure in the development of modern forms of musical theatre. His successful and innovatory work for Broadway during the 1940s was a development in more popular terms of the exploratory stage works

that had made him the foremost avant-garde theatre composer of the Weimar Republic." David Drew and J. Bradford Robinson in *Grove Music Online*. (24657) \$25



**870. WEINGARTNER, Felix [von] 1863-1942**

Autograph letter signed "F Weingartner" to an unidentified male correspondent, addressed "Hochgeehrter Herr." 1 page. Octavo. Dated Darmstadt, January 17, 1917. In black ink. On stationery with "Generalmusikdirektor Felix von Weingartner Großherzogliches Hoftheater/Darmstadt" and "Darmstadt, den [blank] 191[blank]" printed at head. In German (with translation). Creased at folds; smudging to several words. Together with a postcard photograph of the composer.

Weingartner is orchestrating his fourth symphony and working on a comic opera: "At this moment I am working on the orchestration of my new (fourth) symphony. I am also occupied by a humorous operatic work. I am asking... to extend my most cordial regards to Director Kahn..."

Felix Weingartner served as Generalmusikdirektor (Kapellmeister) in Darmstadt from 1914 to 1919. His fourth symphony, op. 61, in F major, was completed in 1917. The "operatic work" mentioned in the letter was probably *Die Dorfschule*, op. 64, first produced in Vienna in 1920. (23689) \$325



871. **WELITSCH, Ljuba 1913-1996**

*Bust-length role portrait photograph of the soprano as Donna Anna in Mozart's Don Giovanni, signed in full. Ca. 251 x 203 mm.*

Ljuba Welitsch, an Austrian soprano of Bulgarian birth, "appeared at Graz (1937–40), Hamburg (1941–3) and Munich (1943–6), and then joined the Vienna Staatsoper. She first sang in England in autumn 1947 during the Staatsoper visit, dazzling London audiences with the passion, vocal purity and compelling force of her Salome – her most famous role (which she first sang under Strauss in 1944 and also at her Metropolitan debut in 1949). She was a renowned Tosca, Aida and Musetta, and enjoyed great success in other such widely differing roles as Donna Anna, Jenůfa, Minnie (*La fanciulla del West*), Nadja (*Salmhofer's Iwan Tarassenko*) and Rosalinde (*Fledermaus*). Her rise to international fame was meteoric but, sadly, ill-health and insufficient care of her voice denied her continued success in her grandest roles, although she still appeared in a number of character parts in Vienna. Welitsch's was one of the most exciting voices to appear in the years immediately after World War II. Impressive in dramatic utterance and in soft, sustained lyrical passages, she displayed a total dedication to and absorption in every aspect of her roles. Her few recordings, including versions of the closing scene from Salome, reveal her remarkable vocal qualities." Peter Branscombe in *Grove Music Online*. (24001) \$50

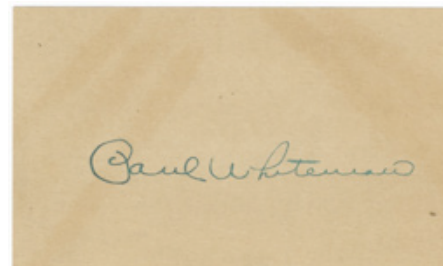
872. **WHEELER, Beatrice fl. early 20th century**

*Full-length role portrait vintage postcard photograph of the mezzo-soprano as Lola in Mascagni's Cavalleria rusticana. With inscription and signature, most probably autograph. Ca. 138 x 89 mm. From the*



studio of B. Lauro in Naples, with photographer's handstamp to verso. Slightly worn and silvered.

During the first two decades of the twentieth century, Beatrice Wheeler sang at the Teatro San Carlo in Naples, where her roles included Senese in Cilea's *Gloria* and Superiora in Giordano's *Mese Mariano*, and at the Chicago Grand Opera, where her roles included Amneris and Cleo. (24075) \$10



873. **WHITEMAN, Paul 1890-1967**

*Autograph signature of the noted band leader. Signed in green ink on a lined index card, ca. 76 x 127 mm. Browned; pencilled annotations to verso.*

Paul Whiteman (1890-1967), an American jazz and dance-band leader, was a key figure in American popular music. He commissioned George Gershwin's *Rhapsody in Blue*. (23168) \$50

874. **WITTICH, Marie 1868-1931**

*Three-quarter-length cabinet card role portrait photograph of the soprano, possibly as Elsa in Lohengrin. Signed and dated "Marie Wittich Dresden im März 1892." From the studio of W. Höffert, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 109 mm. Slightly worn and browned.*





Marie Wittich, one of the most famous German sopranos of her generation, joined the Dresden Hofoper in 1889 and remained on its roster until 1914. Already famous as a Wagnerian singer, performing all the great soprano roles from Senta through Kundry, she reached the zenith of her career by creating the role of Salome in Richard Strauss's opera of the same name in 1905. She took up that task reluctantly, famously refusing to kiss the severed head of John the Baptist and leaving the Dance of the Seven Veils to a ballerina. She regularly appeared in Bayreuth from 1901 to 1909. *"The power of her voice, vibrant in tone and extremely dramatic in character, allowed her to triumph in roles for which she was physically unsuited, such as Salome."* Harold Rosenthal in *Grove Music Online*. (23781) \$150



875. **WITTICH, Marie 1868-1931**  
*Three-quarter-length cabinet card role portrait photograph of the soprano possibly as either Elsa in Lohengrin or Elisabeth in Tannhäuser. From the studio of Höffert, Dresden, with decorative studio*

imprint to lower margin and studio details printed to verso. 168 x 109 mm. Slightly worn and browned. (23814) \$75



876. **WITTICH, Marie 1868-1931**  
*Three-quarter-length cabinet card role portrait photograph of the soprano as Sieglinde in Die Walküre. Signed and dated "Marie Wittich Dresden im März 1892." From the studio of W. Höffert, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 165 x 108 mm. Slightly worn and browned. (23783) \$150*



877. **WITTICH, Marie 1868-1931**  
*Full-length role portrait cabinet card photograph of the soprano as Sieglinde, with horn, in Die Walküre. From the studio of Höffert, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 109 mm. Slightly worn and browned. (23811) \$75*



878. **WITTICH, Marie 1868-1931**  
*Three-quarter-length cabinet card role portrait photograph of the soprano as Sieglinde in Die Walküre.* From the studio of Höffert, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 109 mm. Slightly worn and browned. (23810) \$65



880. **WITTICH, Marie 1868-1931**  
*Three-quarter-length role portrait cabinet card photograph of the soprano as Brünnhilde in Der Ring des Nibelungen.* From the studio of Höffert, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 167 x 109 mm. Slightly worn and browned. (23816) \$75



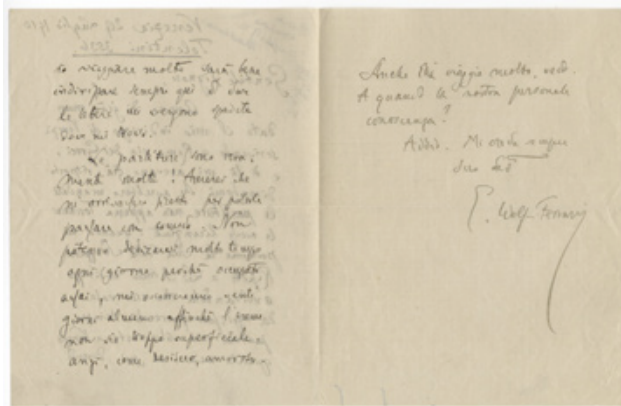
879. **WITTICH, Marie 1868-1931**  
*Full-length role portrait cabinet card photograph of the soprano as Senta in Der fliegende Holländer, seated at the spinning wheel and gazing at the portrait of the Dutchman.* From the studio of Höffert, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 166 x 108 mm. Slightly worn and browned. (23813) \$75



881. **WITTICH, Marie 1868-1931**  
*Bust-length cabinet card photograph in formal attire, signed in full.* From the studio of W. Höffert, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 168 x 109 mm. Slightly worn and browned. (23784) \$125



882. **WITTICH, Marie 1868-1931**  
*Three-quarter-length cabinet card photograph in formal attire, ca. 1892. From the studio of Höffert, Dresden, with decorative studio imprint to lower margin and studio details printed to verso. 166 x 108 mm. Slightly worn and browned. (23817) \$40*

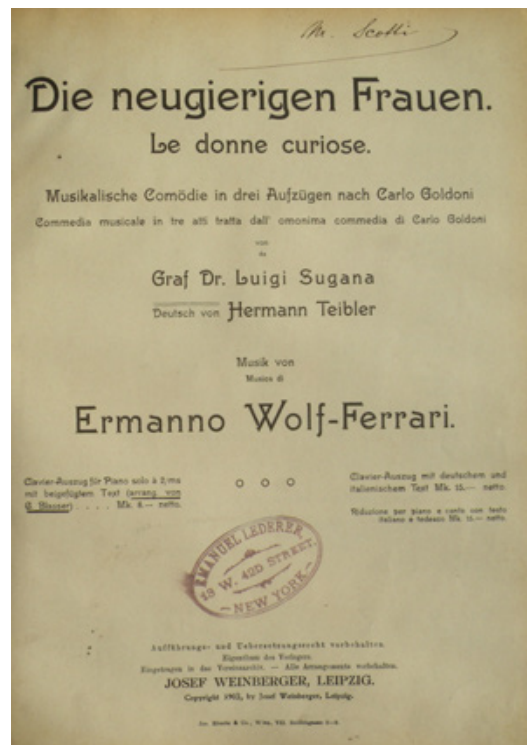


**Wolf-Ferrari Writes Requesting Some Scores Be Sent to Him for Study**

883. **WOLF-FERRARI, Ermanno 1876-1948**  
*Autograph letter signed "E. Wolf-Ferrari." 3 pp. of a bifolium. Octavo. Dated Venice, July 29, 1910, Tolentini 3536. On onionskin paper with blindstamp of a quill on paper to lower edges. In Italian (with translation). Creased at folds; short tear to central fold; last blank page slightly stained at lower right.*

Wolf-Ferrari asks his correspondent to send him some scores as soon as possible so he can study them "lovingly" rather than superficially: *"I had already sent my Venice address to Via dei Greci, Rome, and from there they had already answered me, telling me that they would have sent the scores just as soon as [Arturo] Toscanini had released them...The scores are really a lot. They should get to me right away so I can prepare with ease... I will need at least twenty days so that the examination would not be too superficial, but rather, loving."*

Ermanno Wolf-Ferrari (1876-1948) was an Italian composer best known for his operas *Cenerentola*, *Le donne curiose*, and *I Gioielli della Madonna*, among others. The present letter may concern the score of *I Gioielli*, which premiered at the Berlin Kurfürstenoper on December 23, 1911. (23376) \$585



884. **WOLF-FERRARI, Ermanno 1876-1948**  
*Die neugierigen Frauen. Le donne curiose. Musikalische Comödie in drei Aufzügen nach Carlo Goldoni Commedia musicale in tre atti tratta dall' omonima commedia di Carlo Goldoni von da Graf Dr. Luigi Sugana Deutsch von Hermann Teibler... Clavier-Auszug für Piano solo a 2/ms mit beigegefügtm Text (arrang. von G. Blasser) . . . Clavier-Auszug mit deutschem und italienischem Text... Riduzione per piano e canto con testo italiano e tedesco. [Piano-vocal score]. Leipzig: Josef Weinberger [PN J.W.]*

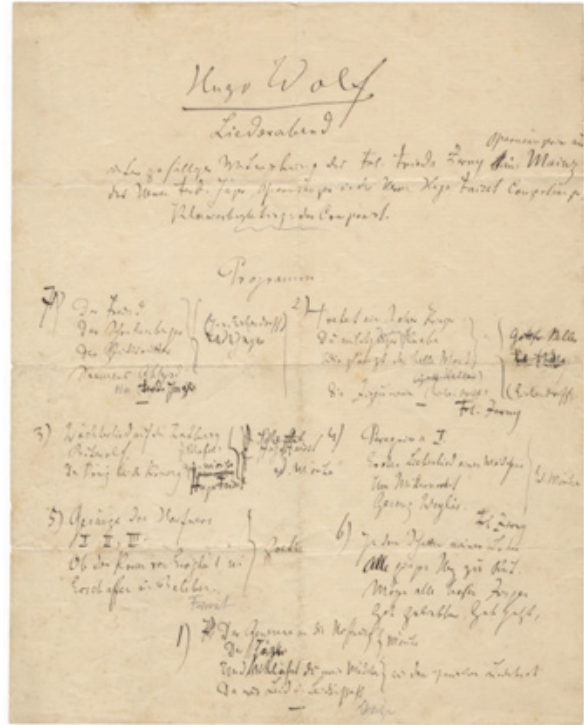
1316.], 1903. Small folio. Full light blue cloth with titling gilt. [i] (title), [ii] (cast list), 3-217 pp. music. Binding slightly worn, rubbed and bumped. Some browning and soiling; first signature partially detached; tape repairs to several leaves; music seller's oval handstamp to lower portion of title slightly smudged.

Inscription to head of title in brown-black ink : "Mr. Scotti." Names of Metropolitan opera cast penciled in cursive next to printed roles, with erasure of previous cast member for Florindo, "J[...]ker [Jadlowker]," replaced by "Macnez"; erasure of previous cast member [Charles Hargreaves?] replaced by "[Austin] Murphy"; blue pencil through German text of Lelio's (Scotti's) part throughout the score; brown-black ink "x" to left of Lelio. With some performance markings in pencil and blue crayon. "James Ringo" gilt to lower right corner of upper board.

*Die neugierigen Frauen* was first performed at the Residenztheater in Munich on November 27, 1903.

It would seem likely that this score was used for the Metropolitan Opera's 1913 revival of the opera, in which Geraldine Farrar (1882-1967), Adam Didur (1874-1946), Bella Alten (1877-1962), Andrés de Seguro (1874-1953), Angelo Bada (1876-1941), and the Italian baritone Antonio Scotti (1866-1936) were all cast under Toscanini. Scotti was known for his "smooth delivery, variety of color, a fine legato and facility in the upper register... together with the elegance of his acting." Rodolfo Celletti and Valeria Pregliasco Gualerzi in *Grove Music Online*.

*"Despite its stylistic debts to earlier composers of Italian comic operas (from Pergolesi through Mozart and Rossini to Verdi), Wolf-Ferrari's music has many individual features. The orchestration, which uses relatively small forces with unusual delicacy and resourcefulness, has been particularly admired; while the harmonic and melodic idiom, though in no way revolutionary, has a subtly pervasive flavour of its own (which can all too easily be ruined, however, in a heavy-handed performance). Room is found for passing allusions to idioms as far apart as Handelian bravura and Venetian folksong; yet the overall effect remains surprisingly unified – more so, indeed, than in some later Wolf-Ferrari operas that have become much better known."* John C. G. Waterhouse in *Grove Music Online*. James H. Ringo (1926-1990) was an American writer and critic whose work appeared in the *American Record Guide*, *Composer's Alliance Bulletin*, *Opera News* and other publications. He also published *Ermanno Wolf Ferrari An Appreciation of his Work*. (23087) \$150



**Autograph Draft of a Program for a Concert of Wolf's Songs**

**885. WOLF, Hugo 1860-1903**

*Autograph draft of a concert program for a recital of Wolf's songs at the Saal Bösendorfer in Vienna on April 3, 1894.* 1 page. Large quarto. No place or date, but April 3, 1894. Headed "Hugo Wolf Liederabend" followed by: "unter gefälliger Mitwirkung der Frl. Frieda Zerny Opersängerin aus Mainz des Herren Ferd. Jäger, Opersänger u[nd] des Herren Hugo Faisst Concertsänger. Klavierbegleitung: der Componist" (Recital of lieder with the friendly participation of Fräulein Frieda Zerny, opera singer from Mainz; Herr Ferdinand Jäger, opera singer; and Herr Hugo Faisst, concert singer. Piano accompaniment by the composer).

Seven sets of 3 to 5 songs (28 songs in total), all by Wolf, sets numbered "7," "2-6," and "1." Set "7" originally was set "1"; the final set "1" was added last. Each set to be performed by one singer each. Poets credited except in set 6; singers credited in sets 7, 2, 3, and 4 only. **With a number of autograph corrections** in black ink and corrections in a different hand in pencil. Slightly browned and stained; creased at folds with very minor splits.

The document was on display at the 1960 Wolf centennial exhibition in Vienna and Graz. See *Hugo Wolf: Persönlichkeit und Werk: Eine Ausstellung zum*

100. *Geburtstag*. Catalogue by Franz Grasberger (Vienna: Österreichische Nationalbibliothek, 1960), p. 64 (item X/5); it was then in the possession of Hilde Wittgenstein, wife of the pianist Paul Wittgenstein. A printed version of the same program, with some changes, is held at the Österreichische Nationalbibliothek; another printed version including sung texts, is held at the Gesellschaft der Musikfreunde, Vienna. HWW 114|1.

Featured singers included Frieda Zerny (1864-1917), soprano; Ferdinand Jäger (1839-1902), tenor; and Hugo Faisst (1862-1914), baritone, a practicing lawyer from Stuttgart.

"On 3rd April Frl. Zerny, Faisst, Jäger and Wolf gave a concert in the Bösendorfersaal. This was actually the first concert wholly devoted to Wolf's songs to be given in Vienna. According to the composer himself, its success was a downright sensational one... Frl. Zerny's temperament found perfect opportunities for expression in such songs as *Die Zigeunerin*; *Erstes Liebeslied eines Mädchens*; *Geh', Geliebter, geh' jetzt!* and *Das Köhlerweib ist trunken*... Nearly half of the songs on the programme had to be repeated..." Frank Walker: *Hugo Wolf, 2nd edition* (London: Dent, 1968), p. 356. *Das Köhlerweib ist trunken* does not appear on the present draft of the program. (23704) \$7,500



886. **YEEND, Frances 1918-2008**  
Bust-length photograph, signed in full and inscribed to Edward J. Barry. From the studio of Bruno, New York and Hollywood. Ca. 251 x 203 mm. With handstamps of photographer and Yeend to verso. Slightly worn.

American soprano Frances Yeend "made her *début* in Spokane as *Nedda*. In the early 1940s she was occupied with operetta, radio work and concert tours, becoming one of America's foremost concert soloists. She sang *Ellen Orford* in the American première of *Peter Grimes* at Tanglewood in 1946 and the following year embarked on a world tour with the *Bel Canto Trio* (also including Mario Lanza and George London). She first sang at the New York City Opera in 1948 as *Violetta* and remained with the company until 1959, singing roles including *Countess Almaviva*, *Eva*, *Marguerite* and *Micaëla*. In the 1950s she made *débuts* in Barcelona, Edinburgh, London (as *Mimi* at Covent Garden in 1953), Munich, Verona and Vienna. Her Metropolitan *début* was in 1961 as *Chrysothemis*, and she remained with the company for three seasons, also singing *Gutrune* and *Violetta*." Cori Ellison in *Grove Music Online*. (24003) \$50



887. **ZEANI, Virginia 1925-**  
Bust-length role portrait photograph of the soprano as *Violetta* in *La Traviata*, signed in full in gold marker. 178 x 126 mm.

Romanian-born Italian soprano Virginia Zeani "made her *début* at Bologna in 1948 as *Violetta*, which she also sang at her London (1953, Stoll Theatre), Vienna (1957), Paris (1957), Metropolitan (1966) and Bol'shoy (1969) *débuts* and at Covent Garden (1959). She made her Scala *début* in 1956 as *Handel's Cleopatra* opposite Nicola Rossi-Lemeni (whom she married) as *Julius Caesar*. In 1957 she created *Blanche* in *Dialogues des Carmélites* at La Scala... Zeani had a naturally beautiful voice, and performed with great dramatic conviction." Harold Rosenthal and Alan Blyth in *Grove Music Online*. (24019) \$30



888. **ZYLIS-GARA, Teresa 1935-**

*Waist-length role portrait photograph of the soprano as Desdemona in Otello, signed in full. 180 x 127 mm. With handstamp to verso: "Teresa Zylis-Gara as Desdemona in 'Otello.' "*

Polish soprano Teresa Zylis-Gara *"made her début in 1957 at Kraków as Halka. After winning the 1960 Munich radio prize she sang at Oberhausen, Dortmund (1962) and Düsseldorf (1965–70). She appeared as Octavian at Glyndebourne (1965), made her Covent Garden début in 1968 as Violetta, then sang Countess Almaviva, Donna Elvira and Desdemona, a role she took to La Scala in 1977. She made her Metropolitan début in 1968 as Donna Elvira... Zylis-Gara was also admired as a concert singer and recitalist. She was a dignified yet impassioned actress, and had a fresh, lyric voice, notable for its smoothness of production."* Alan Blyth in *Grove Music Online*. (24020) \$20

