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Diana La Femina, Assistant

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Cover illustration: Ms. Horne in *L'Italiana in Algeri*



Columbia Artists Management Inc.
165 West 57th St., N.Y., N.Y. 10019

MARILYN HORNE

Gladney Communications Ltd.
85 Old Shore Road, Port Washington, N.Y. 11050

Marilyn Horne is a distinguished American mezzo-soprano. "[She] had a voice of extraordinary range, rich and tangy in timbre, with a stentorian chest register and an exciting top. Her recordings including several Rossini roles, *Laura in La Gioconda*, *Juno in Semele*, Gluck's *Orpheus*, *Anita in Massenet's La Navarraise* and *Zerlina*. In concert she once achieved the feat of singing in a single programme Rossini arias and *Brünnhilde's Immolation Scene*, proof of her exceptional versatility. Throughout her lengthy career she was an admired recitalist, singing lieder, *mélodies*, Spanish and American songs with equal aplomb." Alan Blyth in *Grove Music Online*.

Ms. Horne made her début in Los Angeles as Håta in *The Bartered Bride* in 1954, then spent three seasons at Gelsenkirchen (1956-1959), singing both soprano and mezzo-soprano roles. She first appeared in San Francisco in 1960, as Marie in *Wozzeck*, the role in which she debuted at the Royal Opera House, Covent Garden in 1964. She first sang at La Scala as Jocasta in Stravinsky's *Oedipus rex* in 1969 and at the Metropolitan Opera as Adalgisa in Bellini's *Norma* in 1970, with Dame Joan Sutherland in the title role.

Her long association with Sutherland began in New York in 1961 with a concert performance of *Beatrice di Tenda* in which Horne sang Agnese; this led to numerous other treasured performances of the bel canto repertoire featuring these two legends of the concert stage together.

Ms. Horne appeared at the Met regularly, and holds the distinction of singing the title role in the first Handel opera ever performed there, the opera seria *Rinaldo*. She is also noted for her performance as Néocles in *Le siège de Corinthe* at La Scala in 1969 and as Carmen at the Metropolitan Opera in 1972; among her many Rossini roles were Malcolm in *La donna del lago* (1981, Houston and 1985, Covent Garden), Falliero in *Bianca e Falliero* (1986, Pesaro), Andromach in *Ermione* (1987, Pesaro), Calbo in *Maometto II* (1988, San Francisco), and Isabella in *L'italiana in Algeri* (1989, Covent Garden). Later in her career she sang *Mistress Quickly* (1988, San Francisco), and *Delilah* (1988, Théâtre des Champs-Élysées). Ms. Horne announced her retirement from performing in 1998.

She has been the recipient of numerous awards and accolades over the course of her long and illustrious career.

The present catalogue is a small tribute to her special interest in and affection for many of the luminaries of operatic history.



Monsieur,

Pendant mon séjour à Londres j'ai eu l'occasion de vous parler d'un artiste très distingué jouant le cornet à piston. Cet artiste M.^r Briggi de Bologna vient d'arriver à Paris recommandé à moi par un beau père, avec l'intention de se rendre à Londres pour donner des concerts.

Je ne saurais qui mieux le recommander que 'a vous l'intelligent et habile Directeur et j'ose espérer que vous voudrez bien user de votre influence pour être utile à M.^r Briggi

qui sous tout les rapports est digne de l'intérêt de tous les vrais artistes.

Je compte donc que vous voudrez bien agréer mon vœu et je vous en serai bien reconnaissante.

Veillez présenter mes compliments à Madame Guillen et agréer mes salutations et celles de mon mari

Marietta Albani Pepoli

Paris le 8 octobre 56.

Albani Writes Recommending a Cornet Player

1. ALBONI, Marietta 1826-1894

Autograph letter signed "Marietta Albani Pepoli" to an unidentified male correspondent, possibly Monsieur Guillen. 2 pp. of a bifolium. Octavo. Dated Paris, October 8, 1856. In French (with translation). Slightly worn and browned; creased at folds and with very small splits.

Albani asks her correspondent to help Briggi, a cornet player, who has just arrived in Paris on his way to concertize in London. "I dare to hope that you would use your influence to be useful to M. Briggi who, by all reports, is well worthy of the interest of all true artists." She asks that he gave her regards to Madame Guillen.

Marietta Albani appeared at La Scala, Vienna, Covent Garden, the Théâtre Italien, the Paris Opéra, and other important European opera houses. Rossini coached her in the principal contralto roles in his operas. Her voice "was considered a true contralto, rich and even from g to c", though she also sang several soprano roles, including Anna Bolena, Norina in Don Pasquale and Amina in La sonnambula. Her singing was thought by some to lack fire; nevertheless, the beauty of her voice and the perfection of her technique made her one of the great representatives of classical Italian bel canto." Elizabeth Forbes in Grove Music Online. (30390) \$225

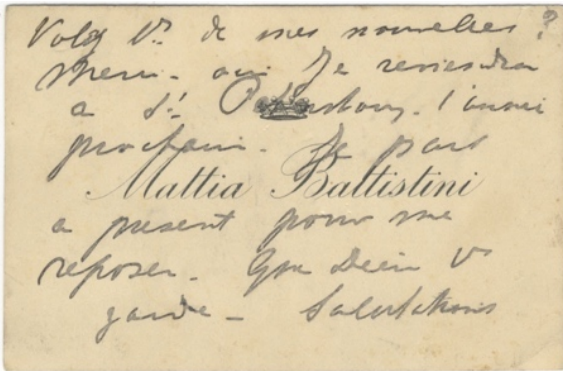
Taglioni in *La Sylphide*

2. [BALLET - 19th Century - Italian] Taglioni, Marie 1804-1884

Broadside program for a performance at the Theatre Royal, Drury Lane, on June 10, 1837, featuring Taglioni performing in the second act of the ballet La Sylphide as well as in a "Neapolitaine" and a "Pas de Deux." With Marie's brother Paul Taglioni (1800-1884) performing "Le Pas Styrien" and a "Pas de Deux" with his wife Amalia Taglioni (née Galster, ca. 1808-1881) on the same program. The program also included a performance of Beethoven's Fidelio "for the last time" featuring Madame Schroeder Devrient in the role of Leonora. London: W. Wright, Printer, Theatre Royal, Drury Lane, [ca. 1837].

1 leaf (ca. 13" x 8"). Matted, framed, and glazed. Slightly browned and creased; laid down to mat. In very good condition overall.

"Marie Taglioni's performance in La Sylphide (1832) is legendary for its ascendancy on both the physical and spiritual planes." The Dance Encyclopedia Vol. 6, p. 72. (30303) \$200



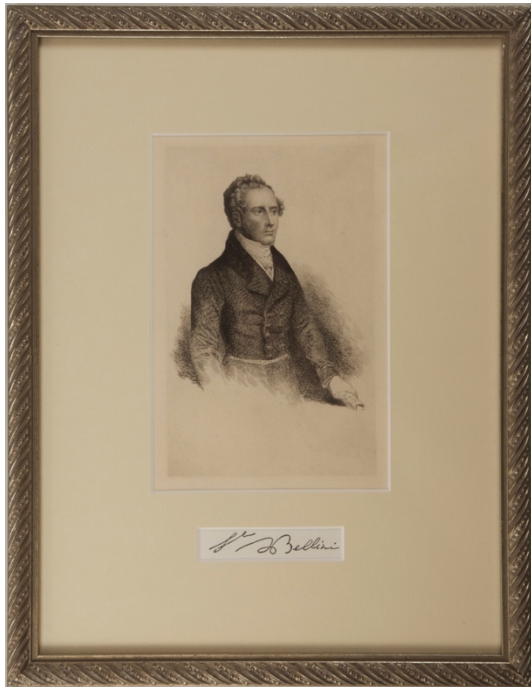
Autograph Note from the Distinguished Baritone

3. BATTISTINI, Mattia 1856-1928

Autograph note on a visiting card. 2.75" x 4.25." In French (with translation). With Battistini's name printed in cursive lettering. Slightly worn, browned, and soiled.

"Would you like to hear my latest?... I am returning to St. Petersburg next year. At the moment I am leaving to get some rest..."

By 1902, "Battistini had established himself throughout Europe, and especially in Russia, as a baritone almost without rival in the older repertory and scarcely less famous in later and widely varied roles... After an early engagement at Buenos Aires he never again visited America, and was doubtless the most important singer of his day to have resisted the pull of the Metropolitan – owing, it is said, to his dread of the Atlantic crossing... Battistini's voice was an unusually high baritone... The quality was noble: clear, strong, vibrant... He was a meticulous stylist with a superb florid technique. He had fabulous agility and breath control, and could spin out long phrases in the smoothest legato or execute the most flamboyant of flourishes, all with a natural instinct for the grand manner." Desmond Shawe-Taylor in Grove Music Online. (30373) \$125



Portrait of Bellini

4. BELLINI, Vincenzo 1801-1835

Reproduction of a bust-length portrait etching. Artist unknown. 6.5" x 4.25". Matted with an autograph facsimile signature of the composer in a separate small window, framed and glazed. Overall size 13.25" x 10.25".

*Bellini was "a leading figure in early 19th-century opera, admired particularly for the graceful, expressive lines of his melodies." Simon Maguire and Friedrich Lippmann in *Grove Music Online* (30321) \$75*

Vintage Photograph of the Noted Contralto, Signed

5. BUTT, Dame Clara 1872-1936

Original bust-length photograph by Bassano Ltd. of the noted English contralto with large autograph signature "Clara Butt Rumford 1916" to lower portion of image. Photograph ca. 7.5" x 5.5". Laid down to mount and attractively matted in hexagonal light green watered silk mat in a golden oak-toned frame. Signature faded.

*"Dame Clara was a tall woman, standing 6'2". Her voice was exceptionally powerful (someone remarked that the Albert Hall must have been built in intelligent anticipation of Butt's advent), with a trombone-like boom in the lower register. She made many records. Such majestic and powerful means when applied to a song such as Goodhart's *A fairy went a-marketing* may raise a smile, but the smile is tempered by admiration for the magnificent voice and the beautiful articulation of the words." J.A. Fuller Maitland, H.C. Colles and Andrew Porter in *Grove Music Online*. The firm of Bassano Ltd. was active from 1901 to 1962. The National Portrait Gallery holds the glass negative of the present image. (30309) \$150*



Fine Portrait Medallion of Callas

6. CALLAS, Maria 1923-1977

Bust-length circular bronze portrait medallion by Nicholas Perantinos of the highly distinguished New York-born Greek soprano. Athens, [ca. 1978]. 60 mm. Callas is depicted in profile on recto with artist's signature below image; verso with image of a performance amphitheatre with columned building and hills in background.

A re-issue of the medal issued in ca. 1970. Niggel 2710 (reproduced in Vol. II, p. 432).

"Of Callas's artistic pre-eminence there can be no doubt. Among her contemporaries she had the deepest comprehension of the Classical Italian style, the most musical instincts and the most intelligent approach. There was authority in all that she did on the stage and in every phrase that she uttered. Her voice, especially during the early 1950s, was in itself an impressive instrument, with its penetrating individual quality, its rich variety of colour and its great agility in florid music." Desmond Shawe-Taylor in *Grove Music Online*. (30387) \$120



Photographs of Callas in Operatic Roles

7. CALLAS, Maria 1923-1977

*Group of 7 photographs, five in operatic roles with other cast members, one possibly in rehearsal, one with others. Six photographs measure ca. 5.125" x 7.125"; one ca. 10" x 8", identified on verso as being Callas and Zaccaria in Donizetti's opera *Poliuto* at La Scala.*

"Of Callas's artistic pre-eminence there can be no doubt. Among her contemporaries she had the deepest comprehension of the Classical Italian style, the most musical instincts and the most intelligent approach. There was authority in all that she did on the stage and in every phrase that she uttered. Her voice, especially during the early 1950s, was in itself an impressive instrument, with its penetrating individual quality, its rich variety of colour and its great agility in florid music." Desmond Shawe-Taylor in *Grove Music Online*. (30391) \$50





Original Cabinet Card Photograph of the Noted Soprano, with Autograph Signature

8. CALVÉ, Emma 1858-1942

Autograph signature dated 1904 on a slip of paper ca. 3" x 4.5". Triple-matted with an original full-length cabinet card photograph of the noted soprano. With "copyright A. Dupont" to lower left corner and a Metropolitan Opera House program excerpt dated Dec[ember 30, [1893] for a performance of Carmen with Calvé in the title role. Framed and glazed. Overall size ca. 12.7" x 19.5". Frame slightly worn.

"[Calvé's] voice – a luscious, finely trained soprano with the addition of strong chest-notes and some very pure high notes – derived a peculiar charm from its combination of absolute steadiness with rich colour."
 Desmond Shawe-Taylor in *Grove Music Online*. (30325) \$185



Vintage Mishkin Photograph of Caruso, Signed

9. CARUSO, Enrico 1873-1921

Fine original photograph by the New York photographer Mishkin of Caruso in the role of Raoul in Meyerbeer's Les Huguenots. Signed, with an autograph inscription "To Miss May Hiscox" dated 1915. 8.5" x 4.5". Double-matted, framed, and glazed.

"The winning quality of the sound, the tender mezza voce (particularly in the early years), and his phrasing, based on a rare mastery of legato and portamento, enabled Caruso to sing the French and Italian lyric repertory as well as lighter operas. In addition, his noble, incisive declamation, his broad, generous phrasing, and his vigor in dramatic outbursts made him a notable interpreter of Verdi as well as of French grand opéra. In this repertory his performances were characterized by the irresistible erotic appeal of his timbre allied to a temperament as warm and vehement as his voice. His numerous recordings, now faithfully remastered on CD, not only made him universally famous, they also did much to encourage the acceptance of recording as a medium for opera." Rodolfo Celletti and Alan Blyth in Grove Music Online.

(30305)

\$1,200



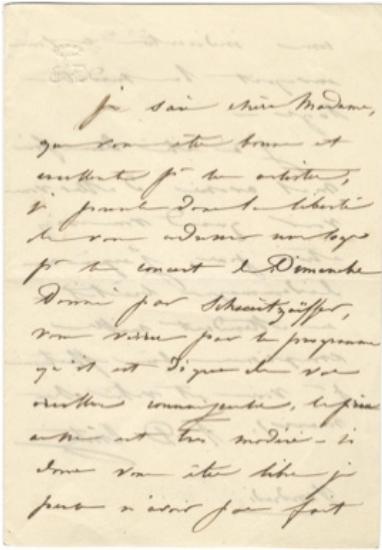
Letter Signed by the Noted Soprano

10. CATALANI, Angelica 1780-1849

*Secretarial letter with the autograph signature of the noted Italian soprano "Angelique Catalani de Valabrègue." To an unidentified correspondent. Creased at folds and slightly overall; three small ink spots; two small stains. 1 page. Quarto. Dated June 7, 1818. In French (with translation). Matted in dark red together with a contemporary full-length hand-coloured print of Catalani titled *Madame Catalani in Semiramide. her first Appearance in England, Decr. 13th, 1806* Drawn Etch'd & Pub'd. by Dighton, 2[?]/1 New Bond Street, Decr. 1806. Framed and glazed. Overall size ca. 15.5" x 21.25".*

Catalani thanks Monsieur Wagener for his kindness and asks that he remit the enclosed as promptly as possible and account for any expenses incurred.

"After appearances in Florence and Rome, in 1804 she went to Lisbon, and in 1806 she made her London début at the King's Theatre in M.A. Portugal's Semiramide, also singing in Portugal's Il ritorno di Serse and La morte di Mitridate, Mayr's Che originali (Il fanatico per la musica) and Nasolini's La morte di Cleopatra... Moving to Paris, she took over the direction of the Théâtre Italien in 1814... In 1817 she embarked on an extended tour of Europe, returning to London in 1824 for a few performances of Che originali (Il fanatico per la musica); then she gave up the stage. A beautiful woman with a superb, perfectly controlled voice, and a fine actress, she lacked the taste or education to make the most of her gifts." Elizabeth Forbes in Grove Music Online. (30353) \$450

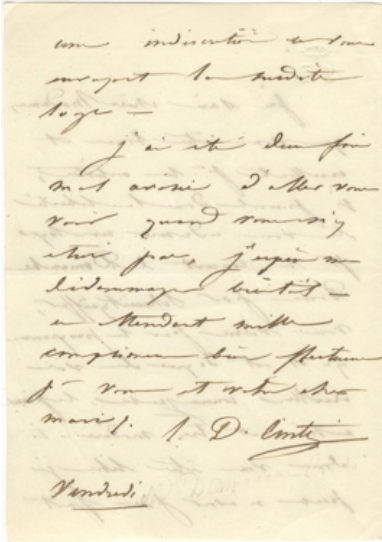


Cinti-Damoreau Reserves a Box at Saturday's Concert for Her Correspondent

11. CINTI-DAMOREAU, Laure 1801-1863

Autograph letter signed "D. Cinti" to an unidentified female correspondent. 2 pp. of a bifolium. Small octavo. No place, no date ("Vendredi"). On personal letterhead, with "C.D." beneath a small floral motif embossed at upper left. In French (with translation).

Cinti-Damoreau promises to reserve a box for her correspondent at Sunday's concert by [?]Schwartzäiffer, hopes to see her soon, and sends best wishes. "I am an artist, so I take the liberty of reserving a box for you for the concert this Sunday... You'll see when you look at the program that he is worthy of your acquaintance..."



Cinti-Damoreau "created the principal soprano roles in Rossini's *Le siege de Corinthe* (*Pamyre*, 1826), *Moïse* (*Anaïs*, 1827), *Le comte Ory* (*Countess Adèle*, 1827) and *Guillaume Tell* (*Mathilde*, 1829), as well as *Elvire* in *Auber's La muette de Portici* (1829) and *Isabelle* in *Meyerbeer's Robert le diable* (1831). Although she was the [Paris] Opéra's most highly paid singer, she accepted a more attractive offer from the Opéra-Comique, where from 1836 to 1841 she appeared in a succession of new operas by Auber. In 1844 she toured America with the violinist Alexandre Artôt, and continued to sing in concerts until 1848. She taught singing at the Paris Conservatoire (1833-56) and published a *Méthode de chant* (1849), other singing manuals and some songs. Her voice, outstanding for its purity of tone and intonation, was likened to a perfect piano, and her ornamentation was stylish and varied." Philip E.J. Robinson in *Grove Music Online*. (30367) \$160

De Reszke in Verdi's Don Carlos

12. DE RESZKE, Edouard 1853-1917

Steel engraving by A. Schultheiss after Fr. Pecht of de Reszke in the role of the Marquis de Posa in Verdi's *Don Carlos*. Three-quarter length. [?London]: George Barrie & Son, [ca. 1890]. Ca. 195 x 125 mm. Matted, framed, and glazed.

A distinguished bass with an active international career, De Reszke's "vast repertory included *Méphistophélès*, *Friar Laurence*, *Don Pedro* (*L'Africaine*), *Rocco* and *Leporello*... His huge voice and giant stature made him a magnificent exponent of Wagner roles." Elizabeth Forbes in *Grove Music Online*. (30308) \$35





Autograph Note in Debussy's Hand

13. DEBUSSY, Claude 1862-1918

Autograph note signed in full. To an unidentified male correspondent. 1 page. Octavo. In French (with translation). Slightly creased. Double-matted in gray silk with blue linen underlay together with a reproduction bust-length colour portrait of the composer. Framed and glazed. Overall size ca. 13.5" x 19.5".

"Here you go Sir! Enjoy yourself Sir! Fondly..."

"One of the most important musicians of his time, [Debussy's] harmonic innovations had a profound influence on generations of composers. He made a decisive move away from Wagnerism in his only complete opera Pelléas et Mélisande, and in his works for piano and for orchestra he created new genres and revealed a range of timbre and colour which indicated a highly original musical aesthetic." François Lesure and Roy Howat in *Grove Music Online*. (30352) \$800

Portrait Etching of Donizetti

14. DONIZETTI, Gaetano 1797-1848

Reproduction of a bust-length portrait etching by the American artist Albert Rosenthal (1863-1939). Dated "Phila[delphia] 1888" in the plate. 6.85" x 4.85". Matted with an autograph facsimile signature of the composer in a separate small window, framed, and glazed. Overall size 13.25" x 10.25".

"A dominant figure in Italian opera, [Donizetti] was equally successful in comic and serious genres, and an important precursor of Verdi." Mary Ann Smart and Julian Budden in *Grove Music Online*. (30315) \$75



In the Hand of Eleonora Duse

15. DUSE, Eleonora 1858-1924

Autograph signature and inscription dated [?] May 22, [1]902 on stationery incorporating a design printed in sepia featuring the distinguished actress's name. Attractively double-matted, framed, and glazed with an original photograph of Duse in profile as a young woman. Overall size 11.5" x 16". In purple ink, slightly faded.

Duse was considered one of the greatest actresses of the period. (30304)

\$120



Falla Writes to the Music Critic Vuillermoz

16. FALLA, Manuel de 1876-1946

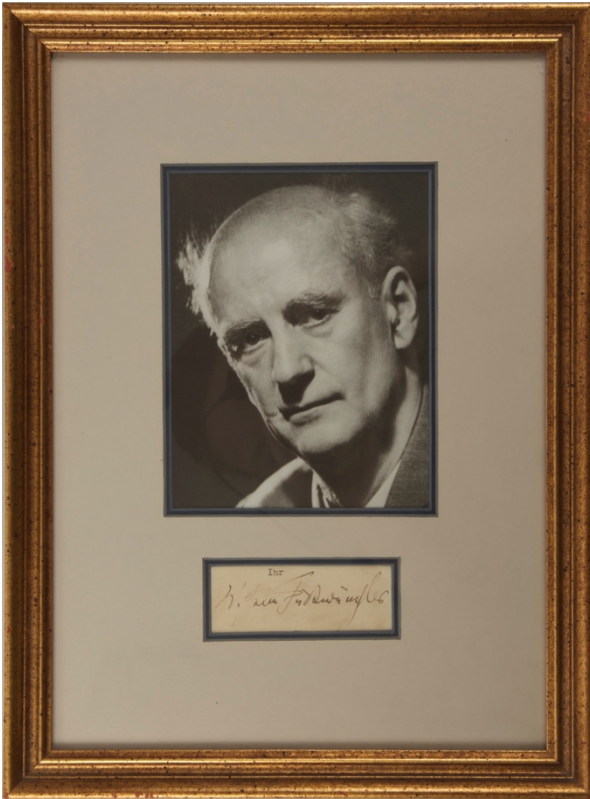
Autograph letter signed in full. To French music critic Emile Vuillermoz (1878-1960), 1 rue Ballu, Paris. 1 page. On a postal card. In French (with translation). Double matted in dark ivory and dusty rose together with a reproduction full-length portrait photograph of the composer within oval mat in a gilt frame with beaded motif, highlighted in red. Overall size ca. 19" x 12.25".

Falla sends best wishes for the New Year to his correspondent.

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

"[Vuillermoz] was a conspicuous figure in French cultural life for more than half a century on account of the bulk and scope of his journalism and his efforts on behalf of contemporary music; among those he championed were his friends Debussy, Ravel and Schmitt and, in a later period, Schoenberg, Stravinsky, Bartók, Malipiero and Szymanowski. His influential literary style and broad interests earned him a unique place as a writer on French music." John Trevitt in Grove Music Online. (30351) \$450

**Photograph of the Noted Conductor,
with Autograph Signature**



17. FURTWÄNGLER, Wilhelm 1886-1954

*Autograph signature framed with a portrait photograph.
Overall size 14" x 10-1/2".*

A German conductor, composer, and author, "Furtwängler has been described as 'an ambassador from another world, a world holding him firmly in its power; he broke free of it only because he had a message to impart' (Kokoschka). 'In listening to him, it is the impression of vast, pulsating space which is most overwhelming' (Menuhin). Such language is an attempt to put into words the almost mystical effect that Furtwängler's conducting had on those who experienced it. He seemed to be searching for music's essential being at a deeper level than anybody else. As Neville Cardus put it, 'he did not regard the printed notes as a final statement but rather as so many symbols in an imaginative conception, ever changing and always to be felt and realised subjectively'.

*The fact that he brought a composer's mind and instincts to conducting was certainly a contributory factor; but it was also his natural inheritance. Furtwängler was a product, perhaps the supreme expression, of the interpretative tradition of Wagner and von Bülow. In Germany his conducting was regarded as the synthesis of Bülow's spirituality and Nikisch's improvisatory genius and sense of colour. Furtwängler's performances combined in an extraordinary way lofty thought and spontaneity, impulsiveness and long meditation. Nothing for him was fixed and laid down. Each performance was a fresh attempt to discover the truth; rarely was one like another, or even like the rehearsal that had just preceded it..." James Ellis and David Cairns in *Grove Music Online*. (30296) \$100*

Signed by the Distinguished Impresario Gatti-Casazza

18. GATTI-CASAZZA, Giulio 1869-1940

Bust-length portrait photograph by Mishkin with autograph inscription signed "G. Gatti-Casazza" to Mr. George Cekanovsky to mount dated New York, April 12, 1939. Image size ca, 8" x 5.75", overall size ca. 17" x 14". Matted, framed, and glazed. Photograph slightly creased at blank lower margin.

*Giulio Gatti-Casazza (1869-1940) was the director of La Scala in Milan (1898-1908) and the general manager of the Metropolitan Opera in New York (1908-1935). "Gatti-Casazza brought a thorough-going professionalism to the Metropolitan, in terms of singers, staging and design, managing an incredibly large repertory of between 40 and 50 operas in the short season." His roster included major singers like Lawrence Tibbett, Enrico Caruso, and Kirsten Flagstad. Patrick J. Smith in *Grove Music Online*. (30310) \$85*



Fine Lithographic Portrait of Grisi in *Semiramide*

19. GRISI, Giulia 1811-1869

Lithographic portrait after a drawing by Alexandre Lacauchie of the noted soprano in the title role of Rossini's Semiramide. Paris, [ca. 1832]. 9.25 x 5.25" (235 x 135 mm.). Matted, framed, and glazed. An autograph note in the hand of photographer Louis Pères attached to the verso of the frame states that the print was given to Ms. Horne upon the occasion of her debut as Adalgisa in Bellini's Norma on March 3, 1970 at the Metropolitan Opera in New York.

Grisi was one of the finest opera singers of the 19th century. (30287) \$135



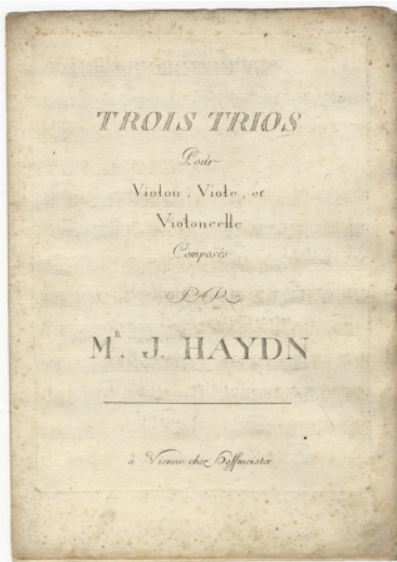
Portrait of the Noted Mezzo-Soprano

20. GUARDUCCI, Carolina 1833-?

Steel engraving by D.J. Pound after a photograph by John Mayall. Three-quarter length. London, [ca. 1880]. 14-7/8 x 10-1/4" (ca. 320 x 170 mm.). Published in the series "The Drawing Room Portrait Gallery of Eminent Personages Presented with the Illustrated News of the World." Slightly worn; foxed, primarily to margins; a 1" tear to lower margin; additional small edge chips and tears.

Guarducci made her debut as Léonor de Guzman in Donizetti's La Favorita at Drury Lane in April of 1859. (30294) \$50





First Edition of an Arrangement of Haydn's Trios

21. HAYDN, Joseph 1732-1809

Trois Trios Pour Violon, Viole, et Violoncelle. [Parts]. Vienne: Hoffmeister [PN 173], [1789].

Folio. Unbound. Violin: [1] (title), 12-2 pp.; Viola: [1] (title), 2-7, [i] (blank) pp.; Cello: [1] (title), 2-7, [i] (blank) pp. Manuscript price added to title of violin part. Somewhat worn and soiled, especially at edges; foxed, primarily to margins; spine of violin part reinforced with paper tape.

First Edition of the arrangement of the piano sonatas Hoboken XVI: Nos. 40-42 first published in 1784. RISM H4184 (no copies in the U.S.). (30384) \$485

Fine Early 19th-Century Engraving Depicting a Singing Lesson

22. [FRENCH VOCAL MUSIC] Garaudé, Alexis de 1779-1852

Une Leçon de Chant dans un Pensionnat de Demoiselles. Méthode Complète de Chant Dédiée à son Elève, Mademoiselle Clotilde Coreldi Prima Donna des Théâtres T. & R. de Milan et de Naples, par Alexis de Garaudé, Professeur de Chant à l'Ecole Royale de Musique, de Chapelle du Roi, &c. Ca. Engraving. French, ca. 1830.

A charming drawing room image with a gentleman seated at a keyboard, an open book of music before him, and two ladies looking on, one turning the page. A young girl leans on the keyboard at rear, listening intently. A lady sketching with two onlookers, one a child with a doll, and another doing needlepoint, complete the scene. Image size ca. 12.25" x 9". In a light ivory mat with a gilt bevel, framed in gilt. Overall size 19.25" x 16". With facsimile signature handstamp to lower right corner of image.



"One of the most famous French singing teachers, Garaudé published a large number of didactic works, including solfêges, vocalization exercises and singing tutors. He also published some of his ideas on singing in the Revue musicale, and contributed to the music journal Les tablettes de Polymnie, which he edited from 1810 to 1811. Extending the usual debate between French and Italian schools of singing, he suggested combining their respective advantages in his Méthode de chant (1809). One of the most important composers of French song in the early 19th century, Garaudé wished that, in his vocal works, 'the accompaniments were richer in harmony than was customary in this genre of composition'."

"His most famous pupil, Clotilde Colombelle, who sang under the name of Mlle Coreldi, enjoyed a brief and brilliant career on stage in Milan and Naples. She bore him a son, Alexis-Albert-Gauthier de Garaudé (1821–54) who was also a composer and who distinguished himself chiefly by his piano reductions of orchestral scores." Jean Mongrédién and Guy Gosselin in *Grove Music Online*. (30328) \$200

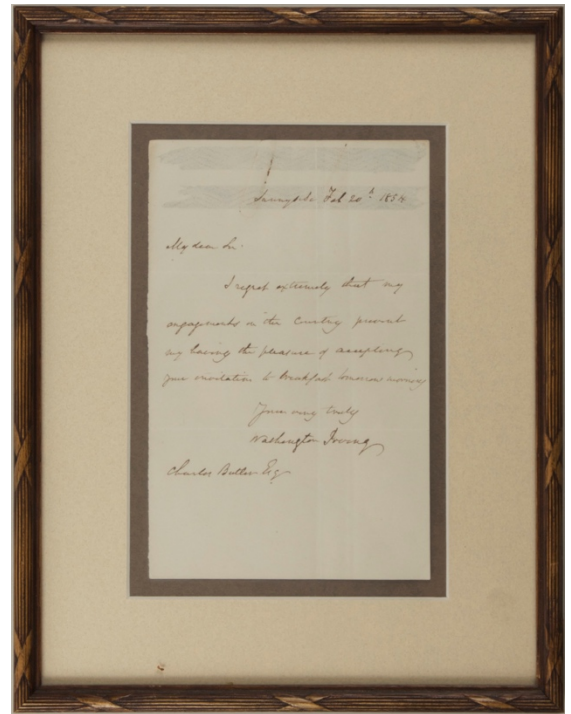
**Autograph Letter by the Noted American Author of
*Rip Van Winkle and Sleepy Hollow***

23. IRVING, Washington 1783-1859

Autograph letter signed in full. 1 page. Octavo. Addressed to Charles Butler Esq. Dated Sunnyside, February 20, 1854. Addressed to Charles Butler Esq. Matted, framed, and glazed. Overall size 11" x 8.5". Lightly creased at folds; small paper clip stain to upper margin; laid down to mount.

Irving sends apologies for not being able to have breakfast with his correspondent.

An American writer, Irving's best-known stories are "Rip Van Winkle" and "The Legend of Sleepy Hollow." (30314) \$125



**Full-Length Lithographic Portrait of
"The Swedish Nightingale," with Autograph Note**

24. LIND, Jenny 1820-1887

Original full-length lithograph by Brandard of "The Swedish Nightingale" in formal dress holding a book (presumably of music). Attractively double-matted in blue and gold in a decorative gilt frame together with an autograph sentiment signed in full and dated June 23, 1849. Lithograph ca. 10" x 8", autograph sentiment ca. 4" x 6". Overall size 22" x 14". Both items slightly browned; autograph very slightly creased.

Dubbed "The Swedish Nightingale," Lind debuted in 1838 as Agathe in Der Freischütz. "[She] made her Viennese début at the Theater an der Wien in April 1846 as Norma. She then toured extensively in Germany, taking part, with Mendelssohn, in the Lower Rhine Festival at Aachen during May and June, when she sang in Haydn's Creation and Handel's Alexander's Feast. She also appeared at Munich, Stuttgart, Karlsruhe, Mannheim and Nuremberg. Returning in January 1847 to Vienna, she scored an immense success as Marie. Her triumphant London début was at Her Majesty's in May of the same year, when she sang (in Italian) Alice in Robert le diable before Queen Victoria and Prince Albert, followed by La sonnambula... and La fille du régiment with even greater success." Elizabeth Forbes in *Grove Music Online.* (30326) \$165





Fine Hand-Coloured Lithographic Portrait of Lind, Attractively Matted

25. LIND, Jenny 1820-1887

Three-quarter length hand-coloured lithographic portrait. Attractively matted in ivory silk in a decorative gilt frame with printed titling "The Rose and the Lily" above the portrait and an autograph sentiment "In remembrance of Jenny Lind" below. Lithograph ca. 6.75" x 5/5", autograph ca. 2.75" x 4.5". Overall size 17.5" x 11". Autograph slightly stained at right edge from former mount. (30327) \$150



Silver Portrait Medallion of Mahler

26. MAHLER, Gustav 1860-1911

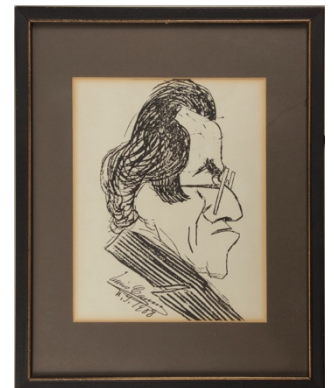
*Fluted silver portrait medallion of Mahler by the important German medal artist Victor Huster (b. 1955). 52 mm. Recto with facial portrait in relief, musical quotation to left; verso with partial reverse image of portrait and expanded musical motif, signed "V. Huster" at upper left. Issued to commemorate the 80th anniversary of Mahler's death. The musical quotation is from Mahler's lied *Ich bin der Welt abhanden gekommen*, one of the *Sieben Lieder aus letzter Zeit*.*

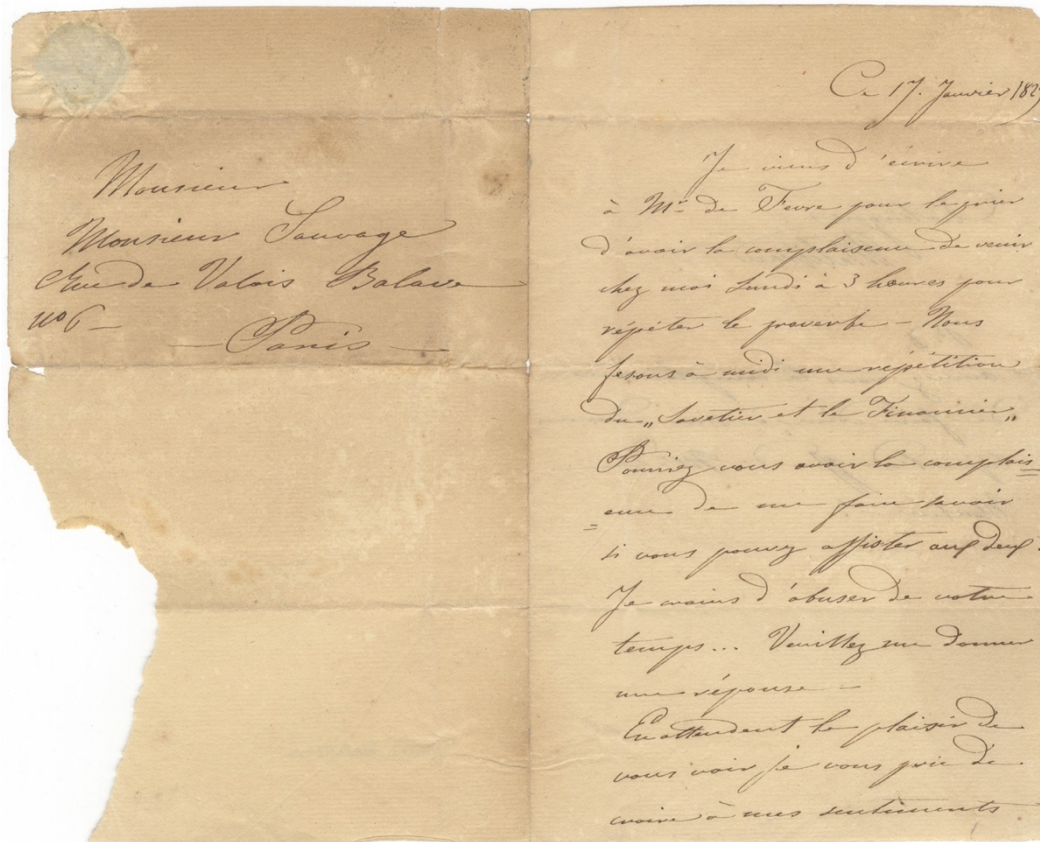
*"[Mahler's] continuing popularity and influence on other composers... justifies his description as one of the most important figures of European art music in the 20th century." Peter Franklin in *Grove Music Online*. (30388) \$175*

Reproduction of Caruso Caricature of Mahler

27. [MAHLER, Gustav 1860-1911] Caruso, Enrico

Reproduction of a caricature drawn by Caruso in 1908 of the distinguished Austrian composer and conductor. Overall size ca. 12" x 15". Matted, framed, and glazed. (30306) \$25





Malibran Writes Regarding a Rehearsal of *Savetier et le Financier*

28. MALIBRAN, Maria 1808-1836

Autograph letter signed "Malibran" to Monsieur Sauvage, rue de Valois, Paris. 1-1/2 pp. of a bifolium. Small octavo. With integral address panel. In French (with translation). Slightly worn; unevenly browned; creased at folds and slightly overall; small tear to lower margin with no loss; remnants of former mount to blank upper corner of second leaf; lower blank portion of address panel lacking. Together with a bust-length reproduction portrait of Malibran.

Malibran has just written to Mme. de Fevre asking that she come to her home at 3 p.m. to rehearse the "Proverb." The singer goes on to say that "we shall have a rehearsal at noon of [?Grétry's] *Savetier et le Financier*." Malibran asks if her correspondent will be present at the rehearsal and requests that he kindly give Mme. de [?]Moubin's address to her servant.

Catalogue d'une Belle Collection de Lettres Autographes, no. 409, p. 67. Paris: Laverdet, 1848.

Malibran, a highly distinguished Spanish mezzo-soprano, "was the daughter of the elder Manuel Garcia and sister of the mezzo-soprano Pauline Viardot. She studied with her father, a rigorous teacher whose harshness towards her was notorious, and made her London début at the King's Theatre in June 1825 as Rosina (Il barbiere)... To judge from the parts adapted for her by both Donizetti and Bellini, the compass (g to e^m), power and flexibility of Malibran's voice was extraordinary. Her early death turned her into something of a legendary figure with writers and poets during the later 19th century." Elizabeth Forbes in *Grove Music Online*. (30291) \$1,000

Fine Portrait Photograph of the Noted Tenor

29. MARTINELLI, Giovanni 1885-1969

Full-length role portrait photograph inscribed to "Jack" and signed "G. Martinelli." Image ca. 10" x 8.25" by Underwood & Underwood Studios in New York.

Martinelli, an Italian tenor, sang for thirty one consecutive seasons at the Metropolitan opera, appearing in 926 performances in a total of 38 operas there. "Over the years Martinelli developed an unimpeachable technique and scrupulous style, and after the death of Caruso became the leading exponent of such dramatic and heroic roles as Verdi's Manrico, Radames, Don Alvaro and, eventually, Otello. He displayed his skills as a singing actor in the roles of Samson and Eléazar (La Juive). The clarion ring of his upper register, the distinctness and purity of his declamation and the sustained legato phrasing made possible by remarkable breath control were the outstanding features of his mature style; he retained his vocal powers to an advanced age, making his final appearances as Emperor Altoum (Turandot) as late as 1967." Desmond Shawe-Taylor and Alan Blyth in *Grove Music Online*. (30383) \$50



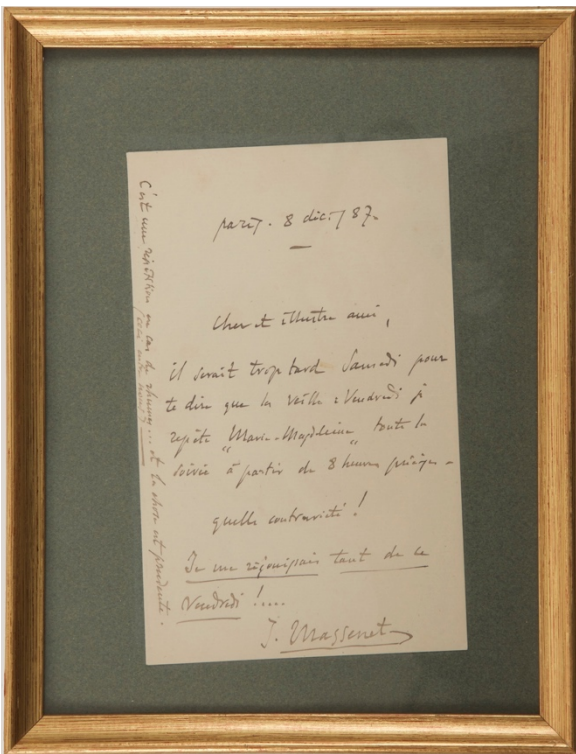
Massenet Writes Regarding a Rehearsal of His Marie-Magdeleine

30. MASSENET, Jules 1842-1912

Autograph letter signed "J. Massenet" to his "dear illustrious friend," ca. February, 1903. 1 page. Octavo. Dated Paris, December 8, [18]87. In French (with translation). Laid down to dark green mat, framed, and glazed. Overall size ca. 10.25" x 8".

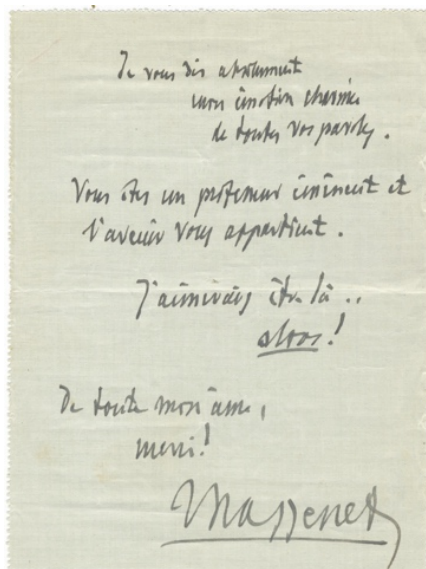
Relative to rehearsals of Marie-Magdeleine, etc. "It would be too late now, the night before, to tell you that on Friday I will be rehearsing "Marie-Magdeleine" all evening from 8 o'clock on, so... how annoying!" Massenet goes on to tell his correspondent that it is a rehearsal "in case of colds... and it's the prudent thing to do," asking him to keep that just between themselves.

"[Massenet] was the most prolific and successful composer of opera in France at the end of the 19th century and into the beginning of the 20th." Annegret Fauser, Patrick Gillis and Hugh Macdonald in *Grove Music Online*.



His Marie-Magdeleine was first performed as a 3-act drame sacré to a libretto by L. Gallet in Nice on February 9, 1903 with Lina Pacary as Méryem, Mlle. Hendrickx as Marthe, Verdier as Jésus, and Lequien as Judas. Irvine pp. 247-248. It was originally performed as an oratorio at the Odéon in Paris on April 11, 1873. Loewenberg col. 1246. (30341) \$325

Massenet Autograph Note



31. MASSENET, Jules 1842-1912

Autograph note signed "Massenet" to the French composer and musicologist Maurice Emmanuel (1862-1938), 42 rue de Grenelle, [Paris]. 1 page. In black ink on light green airletter with integral address panel. No date, but postmarked "2... 1... 12" (?January 2, 1912). In French. Slightly worn; creased overall and at folds; "120" in blue pencil to address panel; with small perforations to edges, as issued.

Massenet thanks Emmanuel for his heartfelt words, saying "the future belongs to you," lamenting the fact that he will not be there, and thanking his correspondent "with all his soul."

Together with: An autograph letter signed "Lucette" to Marilyn Horne. 1-1/2 pp. Folio. Dated Paris, February 1st 1991. On printed letterhead of Arts Opera-Promotion. In French. Horne's correspondent calls her "an exceptional artist, with an exceptional personality" and thanks her "a million times" for coming, hoping that they will be able to do other concerts together; she goes on to transcribe the Massenet note. (30284) \$250

Large Original Poster for Massenet's *La Navarraise*

32. MASSENET, Jules 1842-1912

La Navarraise Episode Lyrique en 2 Actes de Jules Claretie & Henri Cain. Original large poster for the production at the Théâtre National de l'Opéra-Comique. Paris: Heugel & Cie., [ca. 1895]. 32.5 x 23/5". Printed in blue and black. The poster reproduces, in very large format, the photograph by Reutlinger of Emma Calvé in the role of Anita. Slightly worn; attached at corners to card stock. In very good condition overall.

Reproduced in Schneider: Massenet, plate 26.

La Navarraise, in two acts to a libretto by Jules Claretie and Henri Cain after Claretie's short story *La cigarette*, was first performed in London at Covent Garden on June 20, 1894 and in Paris at the Opéra-Comique on October 8, 1895; Calvé performed in both productions.

(30338) \$250



**Melba Autograph Signature
with Reproduction Portrait of the Young Soprano**

33. MELBA, Nellie 1861-1931

Autograph signature dated 1930 matted in a separate window with an almost full-length reproduction photograph of Melba as a young woman. Framed and glazed. Overall size 15" x 10".

"[Melba] studied in Paris with Mathilde Marchesi , and made her operatic début on 13 October 1887 at the Théâtre de la Monnaie, Brussels, as Gilda; in the following ear she appeared at Covent Garden as Lucia and at the Paris Opéra as Ophelia. Her rare beauty of tone and finish of technique created an instant stir, and these virtues soon began to be matched by equivalent qualities of taste and musicianship, notably as the Gounod heroines, Juliette and Marguerite."

Desmond Shawe-Taylor in *Grove Music Online*. (30319)

\$125



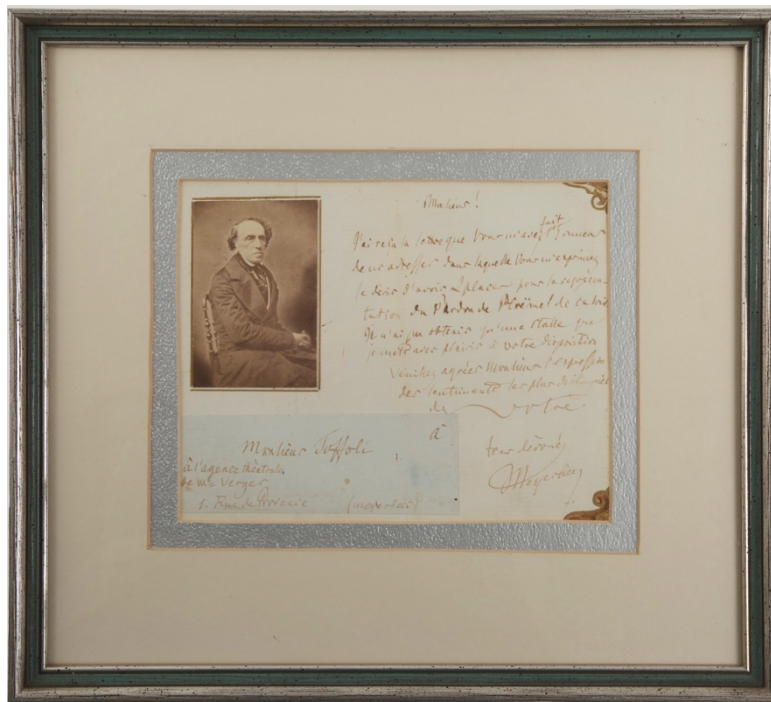
**Fine Lithographic Portrait of Méric-Lalande
after the Drawing by Kriehuber**

34. MÉRIC-LALANDE, Henriette 1799-1867

Sigra. Meric Lalande Filarmonica di Bologna. Original portrait lithograph after a drawing by noted Viennese artist Josef Kriehuber. Vienna: Pietro Mechetti qm Carlo, [ca. 1835]. 9.75 x 7" (250 x 175 mm.) plus margins. Matted, framed, and glazed. Slightly foxed.

*Méric-Lalande, a French soprano who studied with Manuel Garcia, Jr., was particularly well-known for her roles in the operas of Meyerbeer and Bellini. "In her prime she was a brilliant dramatic singer, with a fine technique and a powerful stage presence." Philip H. Robinson and Julian Marshall in *Grove Music Online*. (30288)*

\$135



**Meyerbeer Writes Regarding Securing Seats for His Agent
for a Performance of His *Pardon de Ploërmel***

35. MEYERBEER, Giacomo 1791-1864

Autograph letter signed "Meyerbeer" to the theatrical agent Toffoli, "à l'agente théâtrale de Mr. Verger" in Paris. [?1859]. 1 page of a bifolium. Small quarto. No place, no date. On Meyerbeer's personal letterhead with embossed decorative monogram at upper left corner. In French (with translation). With an original three-quarter length photographic portrait ca. 3.125" x 2.125" of the composer, seated, laid down together with a partial address panel. With decorative hand-coloured cornerpieces to right edge. Double-matted in ivory and silver, framed, and glazed. Overall size ca. 11.5" x 12.75".

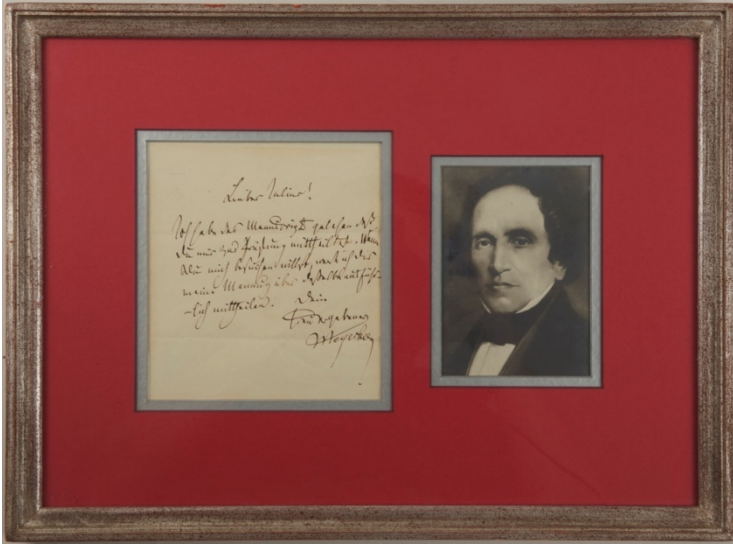
Meyerbeer responds to Toffoli's request to two seats for that evening's performance of the composer's *Pardon de Ploërmel*.

Le pardon de Ploërmel, an opéra comique in three acts to a libretto by Michel Carré and Jules Barbier after Carré's play Les chercheurs de trésor, was first performed in Paris at the Opéra-Comique (Salle Favart) on April 4, 1859. It was originally in one act, enlarged to three at Meyerbeer's request. "The composer converted the original spoken dialogue into recitatives for performances in other countries, where the opera often became known as Dinorah." Steven Huebner in Grove Music Online.

Giovanni Battista Verger (also known as Vergé or Werger, 1796-1840), was an operatic tenor. "After studying in Rome, he made his début at the Royal Theatre, Malta, prompting a critic to predict accurately Verger's place among the primi tenori of Italy... His agility and nuanced expression was within an almost baritone tessitura, similar to that of García. His repertory included works by Paer, Meyerbeer, Bellini and especially Rossini, who particularly admired his talents. A tenore serio, he excelled in Maometto II, La donna del lago, Tancredi, Semiramide and Otello. However, his significance lies in his impact on the transformation of the tenor voice, reflected in parts written for him by Donizetti, Mercadante and others. His last known appearance was in 1839." Riccardo La Spina in Grove Music Online. See also Becker: Meyerbeer Briefwechsel und Tagebücher III, pp. 492, 568, 691. We have been unable to locate any further information on Toffoli.

Meyerbeer was "the most frequently performed opera composer during the 19th century, linking Mozart and Wagner." Matthias Brzoska in Grove Music Online. (30342) \$575

Meyerbeer Writes to His Nephew



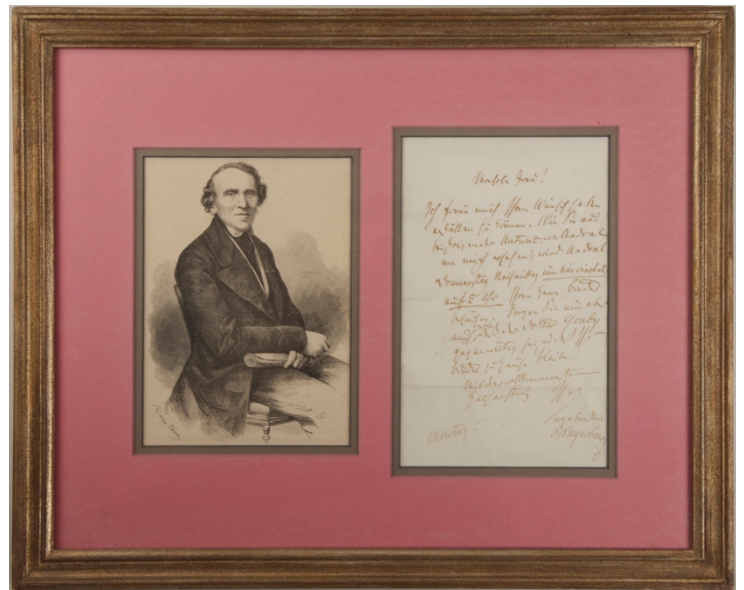
36. **MEYERBEER, Giacomo 1791-1864**
Autograph letter signed "Meyerbeer" to "Lieber Julius," in all probability his nephew, the financier and composer Julius Alfred Beer (1828-1913). 1 page. N.p., n.d. On ivory stationery with small embossed monogram and decorative crown-like motif to upper left corner. In German (with translation). Framed with a reproduction photograph of Meyerbeer. Creased at folds and slightly overall.

"I read your manuscript that you left for my approval. When you come to visit I will give you my opinion. Very truly yours Meyerbeer."
 (30298) \$600

Meyerbeer is Happy to be Able to Comply with His Correspondent's Wish

37. **MEYERBEER, Giacomo 1791-1864**
Autograph letter signed "Meyerbeer" to an unidentified female correspondent. N.p., n.d. ("Montag"). In German (with translation). 1 page. Octavo. On personal letterhead with decorative embossed monogram to upper left corner. Double-matted with a three-quarter length wood-engraved portrait of the composer, seated, by Maria Chenny. Framed and glazed. Overall size ca. 13.75" x 17". Creased at folds.

Meyerbeer is happy to be able to comply with his correspondent's wish. He tells her that Andrea will come to see her brother on Thursday afternoon at 4:45 and to make sure that he will be home; the composer asks her to *"take care that at the same time Doctor Houby will be present."*
 (30311) \$500



Fine Photograph of the Noted Soprano

38. MILANOV, Zinka 1906-1989

Bust-length photograph of the noted Croatian-born soprano, signed and inscribed in black ink to Arthur Kent. Ca. 10" x 8". With note to verso associating Kent with the Metropolitan Opera. Slightly worn; cockled at edges; ca. 3" crease to right portion not seriously affecting image.

Milanov debuted in Ljubljana in 1927 as Leonora in Verdi's Il Trovatore, was the leading soprano of the Croatian National Theatre from 1928-1936, and performed at the Metropolitan Opera in New York for the first time in 1937, continuing to sing there until 1966. (30377) \$45



Hand-Coloured Engraving of the Teatro San Carlo in Naples

39. [OPERA - 19th Century - Italian] Teatro San Carlo

Veduta del Teatro de S. Carlo di Napoli. Firenze, n.d. Hand-coloured engraving of the exterior of the Teatro San Carlo. 235 x 305 mm. A 20th century re-impression of the 19th century original, with "Correction du dessin et imprimé par l'Editrice PV 200" printed to corners just below image. Matted, framed, and glazed. (30299) \$175





**Photograph of Performers, &c.,
Associated with "The Old Met"**

40. [OPERA - 20th Century]

Reproduction photograph by Carlo Edwards of performers, production crew, and others associated with the original Metropolitan Opera House in New York, March 1934. Ca. 10.75" x 13.75". Framed and glazed.

Individuals depicted include Lily Pons, Giuseppe de Lucca, Giulio Gatti Casazza, Rosina Galli, Fausto Cleva, Giacomo Lauri Volpi, Pasquale Amato, Léon Rothier, Franz Tapolet, Lauritz Melchior, Olcswzweska, Rita delle Porte, Ezio Pinza, Rosa Ponselle, and Tito Schipa.
(30300) \$40

The Italian Bass as Mefistofele

41. PASERO, Tancredi 1893-1983

Full-length role portrait postcard photograph of the noted Italian bass as Mefistofele in Faust at La Scala, 1934-35, signed in full and dated 1936. Image credited to M. Camuzzi della S.A. Crimella.

*"Pasero was widely regarded as having one of the finest basso voices of his era, ranking on a par with those of his acclaimed compatriots Fernando Autori, Nazzareno De Angelis and Ezio Pinza. Indeed, the voice of Pasero closely resembled that of Pinza in terms of its range, size and exceedingly vibrant tonal qualities." Wikipedia.
(30382) \$50*





Autograph Note Framed with an Original Photograph

42. PATTI, Adelina 1843-1919

Autograph note signed in full with an original photograph. 2 pp. Small quarto. Addressed to "My dearest Mary." No place, no date ("Saturday morning"). On stationery with original watercolour of a violet at head. In English. Quadruple-matted, framed, and glazed together with an attractive original half-length photograph portrait of the distinguished singer, the letter in a square (double-sided to enable both sides of the letter to be viewed), the photograph in an oval window. Letter lightly creased at central fold.

Patti would like to "spend the evening" with her correspondent, at which time she "will meet Mrs. & Miss Paine, who are very anxious to make your acquaintance, and several young gentlemen so as to be able to have a dance. You are not to come in grand toilette[!] as it is simply our reception day..."

Patti was "an Italian-French 19th-century opera singer, earning huge fees at the height of her career in the music capitals of Europe and America. She first sang in public as a child in 1851, and gave her last performance before an audience in 1914. Along with her near contemporaries Jenny Lind and Thérèse Tietjens, Patti remains one of the most famous sopranos in history, owing to the purity and beauty of her lyrical voice and the unmatched quality of her bel canto technique."

"The composer Giuseppe Verdi, writing in 1877, described her as being perhaps the finest singer who had ever lived and a "stupendous artist"... Verdi's admiration for Patti's talent was shared by numerous music critics and social commentators of her era." Wikipedia. (30312) \$250

**Attractive Lithographic Portrait of Pellegrini
as Figaro in *Il Barbiere di Siviglia***

43. PELLEGRINI, Felice 1774-1832

Bust-length portrait lithograph after Parent of Pelligrini as Figaro in Rossini's opera Il Barbiere di Siviglia at the Théâtre Italienne. Paris: Pacini, [ca. 1819]. Ca. 7" x 4". Matted, framed, and glazed. Overall size 14" x 12.5". Slightly worn, browned, and foxed.

Il Barbiere di Siviglia, to a libretto by Cesare Sterbini after Pierre-Augustin Beaumarchais's *Le barbier de Séville* and a libretto often attributed to Giuseppe Petrosellini for Giovanni Paisiello's *Il barbiere di Siviglia* (1782, St Petersburg), was first performed in Rome at the Teatro Argentina on February 20, 1816.



"Il barbiere di Siviglia is perhaps the greatest of all comic operas. Beethoven thought well of it; Verdi wrote to Camille Bellaigue in 1898: 'I cannot help thinking that Il barbiere di Siviglia, for the abundance of true musical ideas, for its comic verve and the accuracy of its declamation, is the most beautiful opera buffa there is'. Rossini was faced with one of the best librettos he ever set, one in which the characters are keenly sketched and the dramatic situations are planned for a maximum of effective interaction among those characters. Add to this that the libretto was based on an excellent play by Beaumarchais, featuring the incomparable Figaro, and it is no surprise that Rossini took fire. The opera soon gained an enormous success that has never diminished." Philip Gossett in *Grove Music Online*. (30323) \$120



**Original Cabinet Card Photograph of Plançon,
with Autograph Signature**

44. PLANÇON, Pol 1851-1914

Autograph signature dated London, May 25, 1895 on a sheet of paper ca. 2" x 5.5". Attractively matted, glazed, and framed with a three-quarter length cabinet card photograph of the French operatic bass. Overall size 17 x 12".

*"Judging by the recordings that survive, Plançon was the most polished singer of his time. His beautiful basse chantante had been admirably schooled, and his style was extremely elegant; his many recordings (1902–8) embody standards otherwise outside the experience of a present-day listener. Not only his flawless trills and rapid scales but his cantabile and pure legato, as in 'Vi ravviso' from *La sonnambula*, are exemplary."* Desmond Shawe-Taylor in *Grove Music Online*. (30295) \$135



**Signed Program for a Performance
at the Amphion Club in San Diego**

45. PONS, Lily 1898-1976

Program excerpt for a performance at The Amphion Club, San Diego, November 7, 1943. Signed in full by Pons in black crayon. Double matted in pink and gold in an ornate gilt frame together with a three-quarter length photograph of Pons. Program excerpt ca. 5.5" x 7.25", photograph ca. 9.25" x 7.5". Overall size 23.5" x 14.5". Photograph slightly discoloured at lower portion.

*A French-born American soprano, Pons made her debut at the Metropolitan Opera in 1931 as Lucia. "She caused a sensation and thereafter remained with the company for 28 seasons... Pons possessed a pure, agile, high coloratura voice." Dennis K. McIntire and Alan Blyth in *Grove Music Online*. (30329) \$120*

**Signed Program for a Performance
at Orchestra Hall in Chicago**

46. PONS, Lily 1898-1976

Program for a performance at Orchestra Hall in Chicago on February 1 in a concert sponsored by The Travelers Aid Society with Marcel Hubert, cello, and Arpad Sandor, piano. Ca. 1945. Signed in full by Pons on title. 12 pp. Quarto. Slightly worn and browned; light foxing, primarily to margins; abrasion and small hole to upper inner margin; small area of yellow highlighting to final page. (30381) \$40



**Respighi Photograph
Inscribed to Soprano Elisabeth Rethberg**

47. RESPIGHI, Ottorino 1879-1936

Head-and-shoulders photographic portrait by Becker & Maatz in Berlin with autograph inscription signed in full to the noted soprano Elisabeth Rethberg dated Rome, April 1929. Framed and glazed. Overall size ca. 13.25" x 10.25". Slightly browned; minor creasing to lower left blank margin.

"Despite the eclecticism and uneven quality of his output as a whole, the colourful inventiveness of [Respighi's] most successful works has won them an international popularity unmatched by any other Italian composer since Puccini." John C.G. Waterhouse, Janet Waterhouse and Potito Pedarra in Grove Music Online.

"Rethberg's beautiful lirico spinto soprano was perfectly equalized between the registers, and a combination of natural musicianship and sound training enabled her to maintain an unusually even legato in the most difficult passages. Rethberg made a large number of recordings, many of which reveal her rare beauty of tone and purity of style." Desmond Shawe-Taylor in Grove Music Online. (30320) \$450



Rethberg Photograph by Apeda Inscribed to Marilyn Horne

48. RETHBERG, Elisabeth 1874-1976

Fine large head-and-shoulders photographic portrait by New York photographer Apeda of Rethberg wearing a jeweled headpiece, with boa, inscribed to fellow-soprano Marilyn Horne. 13.75 x 11". With "Elisabeth Rethberg The Metropolitan Opera Company's Great Soprano Star" printed to lower margin and "Apeda 2 N.Y." to lower right corner. Slightly worn and spotted; edges slightly rippled; inscription very slightly faded. In very good condition overall.

With autograph inscription by Rethberg: "To [the] one and only Marilyn Horne with admiration Elisabeth Rethberg." (30289) \$175



**Rethberg Photograph by Delar
Inscribed to Marilyn Horne**

49. RETHBERG, Elisabeth 1874-1976

Fine large head-and-shoulders photographic portrait by New York photographer Delar of Rethberg in fur wrap, inscribed to fellow-soprano Marilyn Horne. 13.75 x 11". With photographer's stamp to verso. Slightly worn and creased at left edge and corners; minor rippling; inscription very slightly faded. In very good condition overall.

With autograph inscription by Rethberg: *"To Marilyn Horne with admiration Elisabeth Rethberg."*

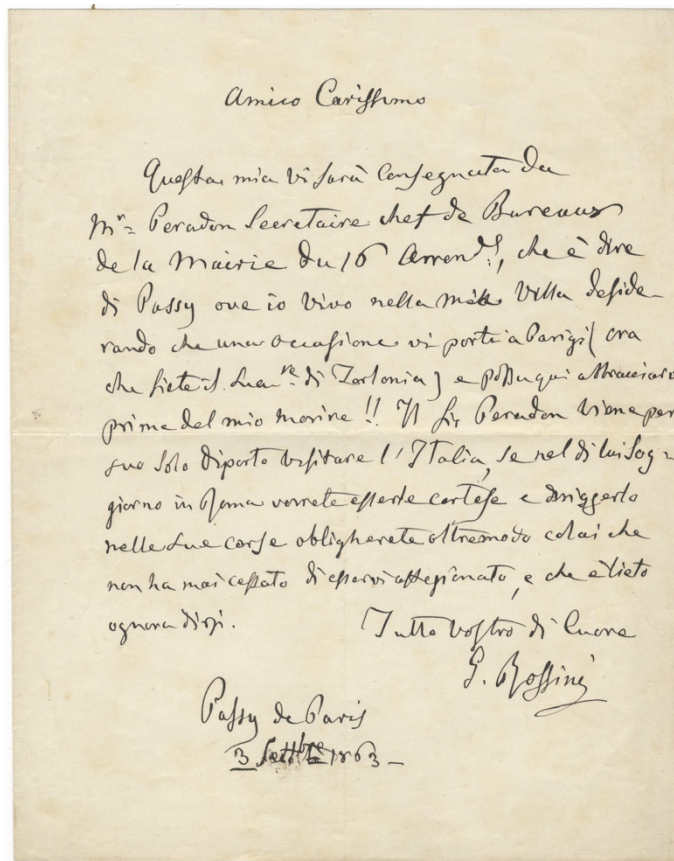
(30290)

\$200

**Early 19th-Century Engraving of
the Creator of Rosina in *The Barber of Seville***

50. RIGHETTI-GIORGI, Gertrude 1793-1862
Portrait engraving of the Italian soprano who created the role of Rosina in Rossini's opera The Barber of Seville in 1815. Artist unidentified. N.p., n.d., but ca. 1820. 145 x 95 mm. Matted, framed, and glazed. Slightly foxed. (30302) \$85





Rossini Writes to His Friend Spada

51. ROSSINI, Gioachino 1792-1868

Autograph letter signed "G. Rossini" to his friend G. Spada, "Successore del Banco Torlonia" in Rome. 1 page. Quarto. In black ink. Dated Passy de Paris, September 3, 1863. In Italian (with translation).

Rossini states that the present letter will be delivered to his correspondent personally by Monsieur Peradon, Chief Secretary of the mayor's office in the 16th arrondissement, where Rossini currently resides. Now that Spada is Torlonia's secretary, he hopes to find an opportunity to go to Paris so that he "will be able to embrace" his correspondent before he dies! He goes on to ask Spada if he would be so kind as to be of assistance to Peradon during his stay in Rome. Together with a small (ca. 4" x 2.5") half-length original carte-de-visite photograph of the composer by Pierre Petit, Paris. Very slightly worn, soiled, and foxed; minor creasing overall and at folds.

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

Rossini's correspondent is most probably the Roman historian Giuseppe Spada, with whom Rossini exchanged a number of letters (see Weinstock pp. 240-241 and 462). (30285) \$1,500



Contemporary Portrait of Rossini After the Painting by Lescot

52. ROSSINI, Gioachino 1792-1868

Lithographic portrait by Henry Grevedon after the painting by Lescot, overpainted in gouache and watercolour and laid down onto board.

The composer is depicted half-length looking right, wearing a blue wide-lapelled coat and high-collared white shirt, black cravat, and dark pink waistcoat. With a small rectangular gold pin to the cravat and an honorary medal added to the coat's left lapel. Ca. 12.75" x 10.75". Framed and glazed. Overall size ca. 18" x 16".

Cagli & Bucarelli: *La Casa di Rossini Catalogo del Museo*, 84. (30330)

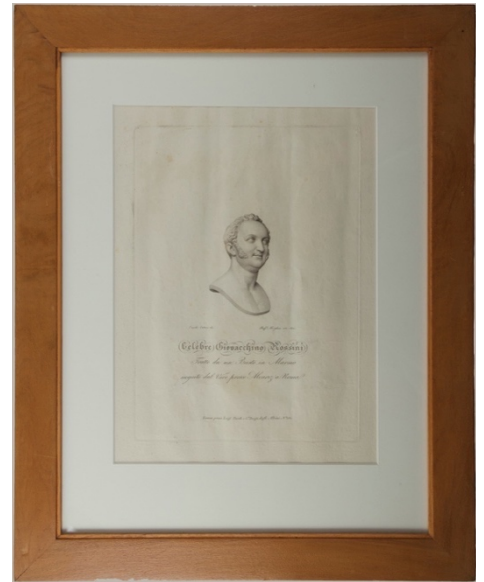
\$1,500

Contemporary Engraving of Rossini

53. ROSSINI, Gioachino 1792-1868

Engraving by Raffaello Morghen after the marble bust by Emidio Cateni in Rome entitled "Celebre Giovacchino Rossini." Firenze: Luigi Bardi, 1822. 10.35" x 7.5" (263 x 190 mm.). Matted, framed, and glazed. Overall size 19" x 15.25". Some creasing and rippling but in very good condition overall.

Cagli & Bucarelli: *La Casa di Rossini Catalogo del Museo*, 81. Scarce. (30337) \$200



Portrait Etching of Rossini

54. ROSSINI, Gioachino 1792-1868

Reproduction bust-length portrait etching by G. Gianoli. 6.25" x 4.5". Matted with an autograph facsimile signature of the composer in a separate small window, framed, and glazed. Overall size 13.25" x 10.35". (30316) \$75

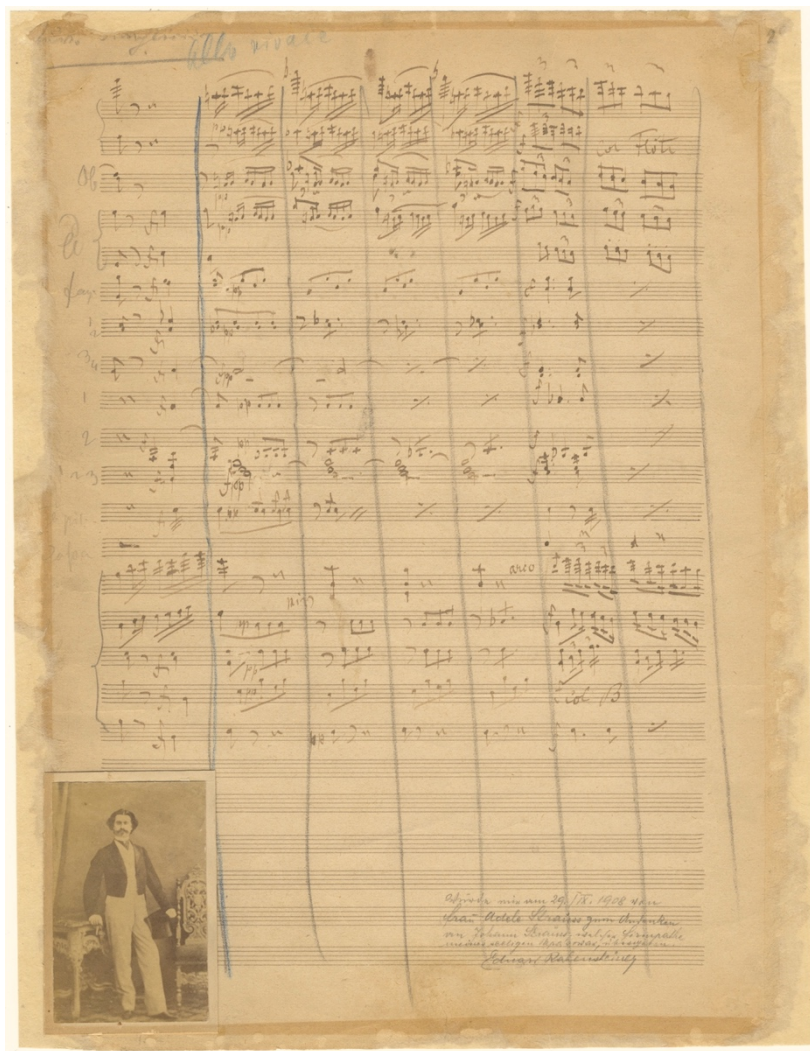
Photograph of the Noted Mezzo-Soprano Stignani

55. STIGNANI, Ebe 1903-1974

Bust-length photograph signed in full and dated "5-11-[1]948" in turquoise ink. Image ca. 9.25" x 7", credited to Camuzzi in Milan.

Stignani was "pre-eminent in the dramatic mezzo-soprano roles of the Italian repertoire during a stage career of more than thirty years... [Her] voice was large and rich in tone, if sometimes hard-edged, and evenly balanced throughout its considerable range (extending from a low F to a high C). It had sufficient flexibility for her to undertake such roles as Rossini's *L'italiana in Algeri*, but it was in noble, dramatic parts that she was heard to greatest effect. Critics often referred to the grandeur of her performance." Wikipedia. (30371) \$120





**Autograph Working Musical Manuscript Full Score
from the Composer's Operetta *Simplicius*
Given to the Viennese Dancing Master Eduard Rabensteiner by Strauss's Wife Adele**

56. STRAUSS II, Johann 1825-1899

*Autograph working musical manuscript full score of part of the overture to the composer's operetta, Simplicius, with text by Victor Léon based on the 17th century novel *Der abenteuerliche Simplicissimus* by J.J.C. von Grimmelshausen. 2 pp. Folio (330 x 254 mm.). Notated in ink on 24-stave music paper. 15 measures in total. With titling "[?Ouv] Simplicius" in pencil to upper left corner of verso, and with "Allo. [allegro] vivace" in blue pencil just below. Indications of instrumentation in both pencil and ink and bar lines in pencil and blue crayon. **With an autograph inscription to lower right of first page dated September 29, 1908 and signed by the Viennese dancing master Eduard Rabensteiner** indicating that the manuscript was given to him by the composer's (third) wife, Adele Strauss:*

"Wurde mir am 29/IX/1908 von Frau Adele Strauss zum Andenken an Johann Strauss, welcher Firmpathe meines seeligen Papa war, übergeben. Eduard Rabensteiner." [This manuscript] was given to me by Mrs. Adele Strauss on September 29, 1908, as a souvenir of Johann Strauss [the younger], godfather of my late father."

Slightly browned and brittle; ragged blank edges archivally repaired and lined with acid-free paper, not affecting musical notation. Together with a small contemporary carte-de-visite photograph laid down to lower portion of verso, below manuscript.

The music in the present manuscript corresponds to that found in bars 265 through 279 of the piano-vocal score published by Craz in Hamburg in ca. 1888 (two bars before the final *Più Allegro* on page 10 of the published score). There was no contemporary publication of the full score.

"The first night of Simplicius took place at the Theater an der Wien on 17 December 1887. The splendid settings complemented an excellent cast, including Alexander Girardi (Simplicius), Josef Josephi (the Hermit), Karl Streitmann (Armin) and Ottilie Collin (Tilly). The mood of this 'serious operetta' was set by the dramatic overture, and both the prologue and first act met with great applause..."

"... Most of the Viennese papers concurred with the opinion of the Neue Freie Presse (18 December) that 'Maestro Strauss has again strewn over his work a true cornucopia of the most delightful melodies'..."

"... Simplicius was the last of Johann Strauss's stage work premières to be conducted by the composer himself." Kemp: The Strauss Family, pp. 124-125.

"Johann began experimenting with the composition of operetta during the mid-1860s... Over the next quarter of a century a further 14 operettas and even a grand opera (Ritter Pásmán, 1892) cemented Strauss's position as the leading light in 'Silver Age' Viennese operetta." Peter Kemp in Grove Music Online.

The recipient of the present manuscript, Eduard Rabensteiner (1877-1933), succeeded his father of the same name (1839-1905) as head of a dance school in Vienna. The elder Rabensteiner was an arranger of Johann's Strauss's dance music. See musiklexikon.ac.at/ml/musik_R/Rabensteiner_Eduard.

We would like to thank Mr. Peter Kemp for his kind assistance in the identification and cataloguing of the present manuscript. (30392) \$8,000

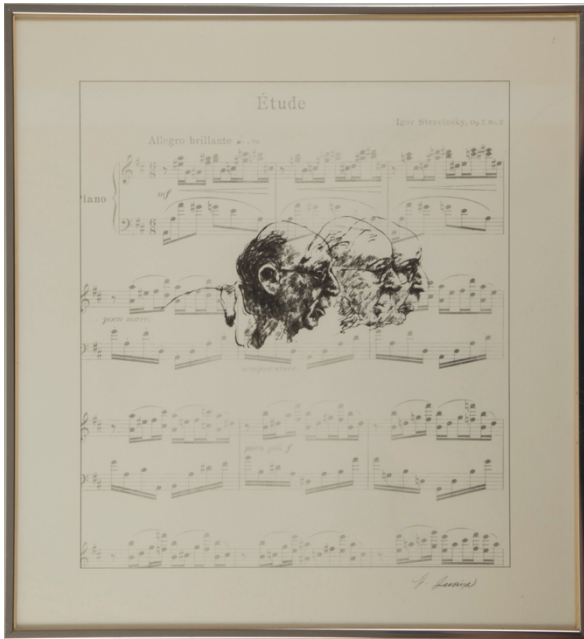


Autograph Musical Quotation from Strauss's Opera *Daphne*

57. STRAUSS, Richard 1864-1949

Autograph musical quotation signed, being the opening three measures of the Andante from the composer's opera Daphne, op. 82. Undated. Notated in ink on a small sheet of paper, ca. 2.15" x 4.25". Matted in a separate window with a reproduction photograph half-length photograph of the composer seated at a desk with pen in hand, framed, and glazed. Overall size 14.25" x 10.25". The quotation is quite faded, the photograph browned.

"[Strauss] emerged soon after the deaths of Wagner and Brahms as the most important living German composer." Bryan Gilliam and Charles Youmans in Grove Music Online. (30318) \$200



Reproduction of a Portrait Drawing of Stravinsky

58. STRAVINSKY, Igor 1882-1971

Reproduction of a portrait drawing by G. [?]Junija superimposed onto the first page of the score of the composer's Étude for piano solo, Op. 7 No. 2. Sheet size ca. 11.75" x 10.75".

"One of the most widely performed and influential composers of the 20th century, [Stravinsky] remains also one of its most multi-faceted. A study of his work automatically touches on almost every important tendency in the century's music, from the neo-nationalism of the early ballets, through the more abrasive, experimental nationalism of the World War I years, the neo-classicism of the period 1920–51 and the studies of old music which underlay the proto-serial works of the 1950s, to the highly personal interpretation of serial method in his final decade." Stephen Walsh in Grove Music Online. (30307) \$50

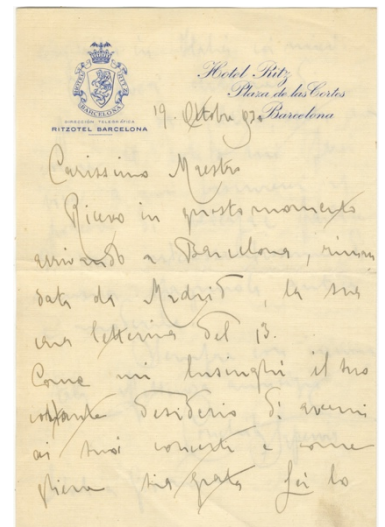
Autograph Letter from the Noted Mezzo-Soprano, Most Likely to Toscanini

59. SUPERVIA, Conchita 1895-1936

Autograph letter signed, addressed "Carissimo Maestro," most likely to the distinguished conductor Arturo Toscanini, principal conductor at La Scala from 1921-1929. 3 pp. of a bifolium. Octavo. Dated October 19, 1920. On letterhead of the Hotel Ritz in Barcelona. In Italian (with translation). Very slightly worn and soiled; creased at folds.

Supervia is flattered by her correspondent's wish to include her in his concerts; she will be in Rome for only three or four days and then must return to Paris; she hopes, however, to be available for performances at La Scala at a slightly later date: "If, by any chance, I have to go to Milan, of course I will be in touch with you as usual. It is always a pleasure to see you and to discuss interesting aspects of old and modern Spanish music." Together with a reproduction photograph of Supervia, ca. 8" x 5".

"Supervia possessed exceptional gifts of musicianship and temperament. Her rich and vibrant mezzo attained a high degree of flexibility. Few singers conveyed so keen a pleasure in the sheer act of singing; and her enunciation, in several languages, was extremely vivid. These virtues, combined with a mischievous sense of humour and a delightful stage and platform personality, made her a superb interpreter of Rossini and Bizet, as of Falla, Granados and Spanish folksong." Desmond Shawe-Taylor in Grove Music Online. (30389) \$550



**Photographic Portrait of Tetrazzini,
with Autograph Signature**

60. TETRAZZINI, Luisa 1871-1940

Large full-length photograph of the noted coloratura soprano in long dress with train, holding a fan, possibly a role portrait. With autograph inscription "Souvenir from Luisa Tetrazzini N.Y. 2 April 1911" in black ink running vertically along left portion of image. Image by Denver photograph Kirkland dated 1911, ca. 9" x 5.5". Attractively matted, framed, and glazed. Overall size ca. 13.25" x 9.75". Some cracking and creasing but in quite good condition overall.

"Tetrazzini possessed technical gifts of the highest order, a dazzling ease and agility in virtuoso passages, and a tone of warm, clarinet-like beauty, qualities vividly present in the best of her many recordings." Desmond Shawe-Taylor in Grove Music Online. (30322) \$175



**Engraving of the Austrian Mezzo-Soprano,
Wife of Johann Strauss the Younger**

61. TREFFZ, Henrietta 1818-1878

Steel engraving of the Austrian singer and wife of Johann Strauss the Younger. N.p., n.d., [ca. 1850]. 5.25 x 3.75" (135 x 95 mm.). Printed on wove paper. Slightly worn and soiled; remnants of mounting to upper corners of verso.

Treffz, known as "Jetty," was an operatic mezzo-soprano who performed extensively in Europe and England; she was also largely responsible for managing Strauss's career. (30292) \$40





**Autograph Signature of President Harry S. Truman
with a Portrait of Him at the Piano**

62. TRUMAN, Harry S. 1884-1972

Autograph signature in ink on a sheet of laid paper 4.75" x 6". Framed with a reproduction of Truman playing the piano and an American seal. Overall size 23" x 12". With an autograph note to "Jackie" signed "Bob" dated January 16, 1994" laid down to verso

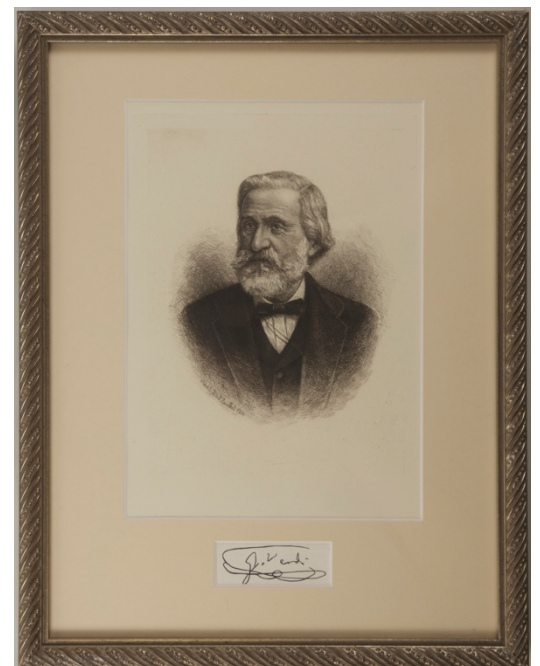
Truman was the 33rd President of the United States. According to the Truman Presidential Library website, Truman's favourite composers were Mozart, Beethoven, Chopin, Debussy, Strauss, and Gershwin. (30297) \$175

Verdi by American Artist Albert Rosenthal

63. VERDI, Giuseppe 1813-1901

Reproduction of a bust-length portrait etching by the American artist Albert Rosenthal (1863-1939) of Philadelphia. 7.85" x 5.85". Matted with an autograph facsimile signature of the composer in a separate small window, framed, and glazed. Overall size 13.25" x 10.25".

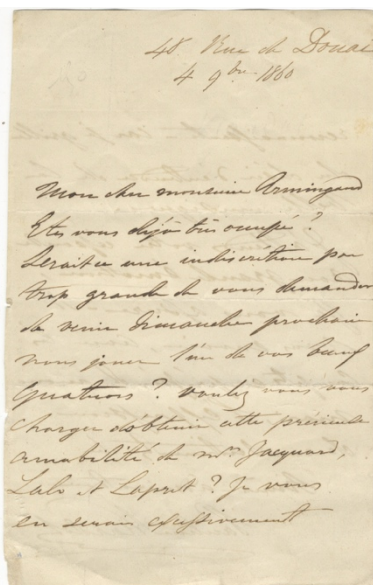
Verdi is, "by common consent recognized as the greatest Italian musical dramatist." Roger Parker in Grove Music Online. (30317) \$75



Princess Eboli in Verdi's *Don Carlos*

64. [VERDI, Giuseppe 1813-1901]

Steel engraving by C. Geyer after A. v. Ramberg of an unidentified singer reclining, holding a lute, in the role of Princess Eboli in Verdi's opera Don Carlos. Three-quarter length. [?London], [ca. 1890]. 195 x 130 mm. Matted, framed, and glazed. (30301) \$25

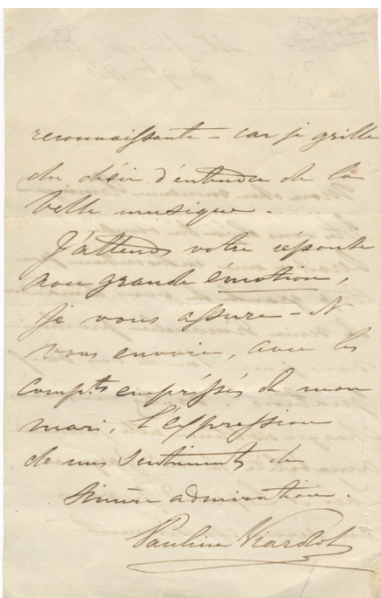


Viardot Writes Asking Her Correspondent to Come to Play One of His "Beautiful Quartets" for Her

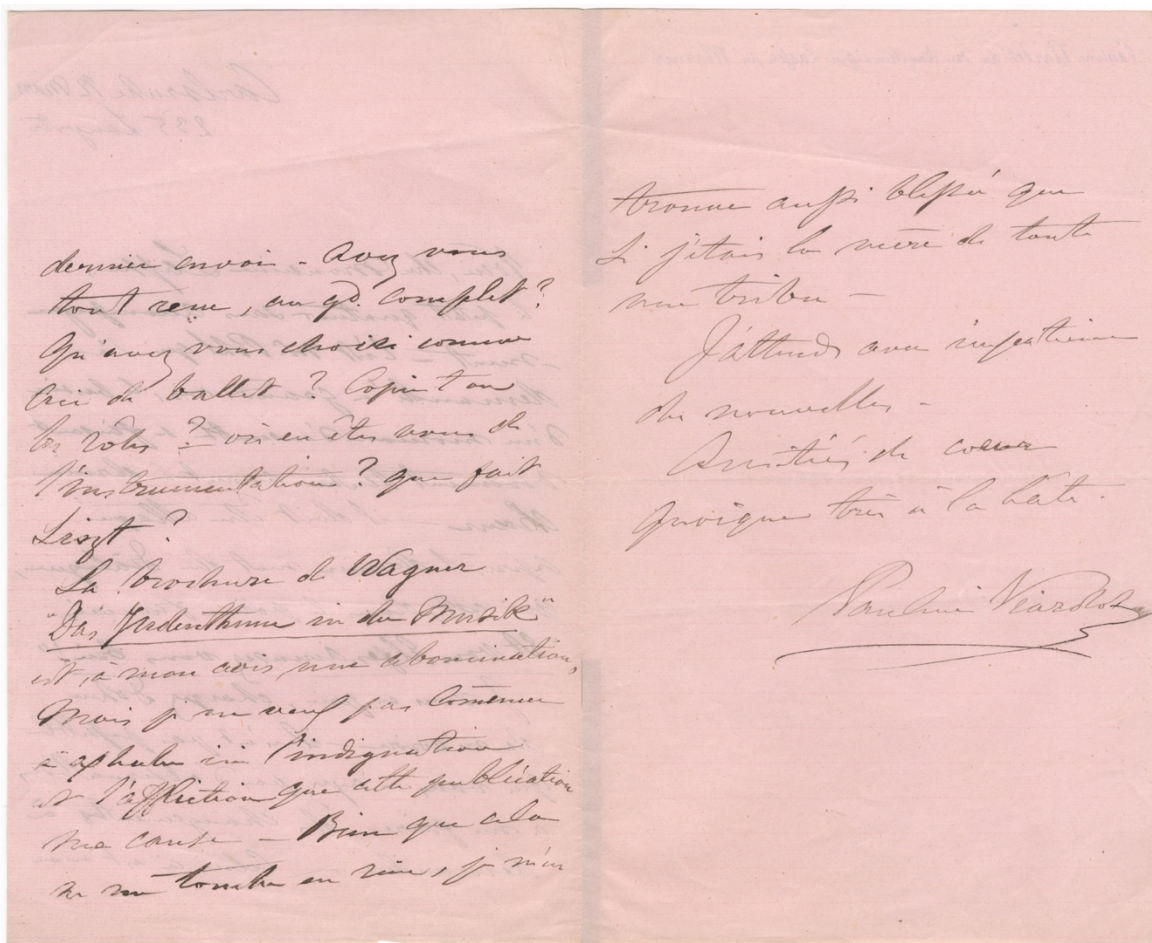
65. VIARDOT, Pauline 1821-1910

Autograph letter signed in full to Monsieur Armingand. 2 pp. Octavo. Dated September 4, 1860, 48 Rue de Donai. In French (with translation). Slightly worn and browned; creased at folds and overall; two small chips to left margin not affecting text; short tear to blank lower margin.

Viardot asks her correspondent to come to play one of his "beautiful quartets" for her. "And would you be willing to obtain that precious kindness also of the Mssrs. Jacquard, Lalo, and Lapret? I would be infinitely grateful, because I am burning with the desire to hear beautiful music."



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." Beatrix Borchard in Grove Music Online. (30369) \$350



**Autograph Letter from Viardot to Composer Eduard Lassen
Mentioning Both Liszt and Wagner**

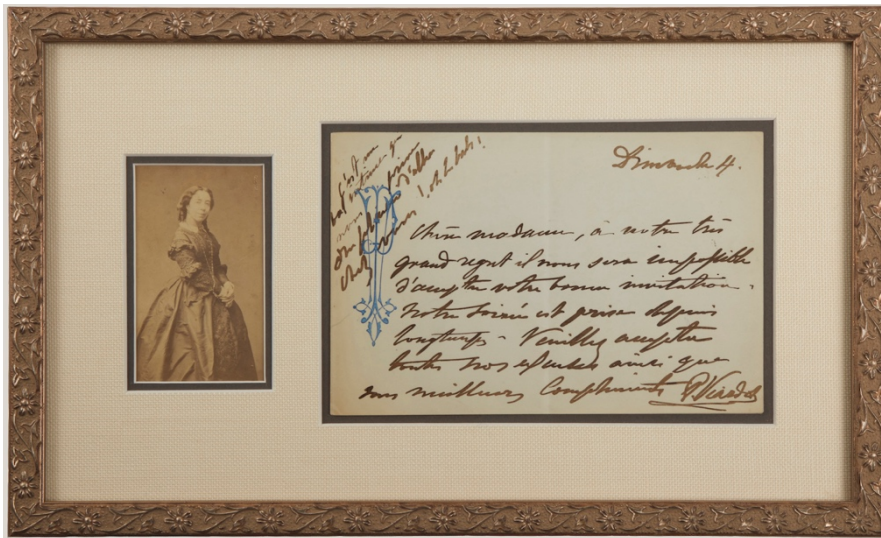
66. VIARDOT, Pauline 1821-1910

Autograph letter signed in full to composer [Eduard] Lassen. 2-1/2 pp. of a bifolium. Dated March 12, no year, Karlsruhe, 235 Langestr. In black ink on light pink stationery. In French (with translation). Slightly worn; creased at folds; narrow strips of paper tape to outer margin of final blank page.

Viardot writes regarding the desired performance of a particular piece, is concerned about Lassen's receipt of her previous mailing, asks about the parts and orchestration of the *Air de Ballet*, and inquires as to Liszt. She also, most interestingly, comments on Wagner's *Das Judenthum in der Musik* and the problems that its publication has caused her, calling it an "abomination."

"Here is the small quartet without accompaniment... It was Mr. Pohl who begged for it, needing an ensemble piece that would stir up feelings before the final chorus... What did you choose for the Air de Ballet? Are the parts being copied? How are you doing with the orchestration? What is Liszt doing? Wagner's... "Das Judenthum in der Musik" is, in my opinion, an abomination... Even though this does not touch me directly, I feel as wounded as if I were the mother of a whole tribe."

Lassen (1830-1904) was a Danish-born Belgian composer active in Germany, particularly at the Weimar court. His art songs are regarded as among his most successful works. (30286) \$850



Viardot Apologizes for Not Being Able to Accept an Invitation

67. VIARDOT, Pauline 1821-1910

Autograph letter signed "P. Viardot" to a female correspondent. 1 page. Oblong octavo. No place, no date ("Dimanche 4"). On personal letterhead with stylized embossed monogram printed in blue to left margin. In French (with translation). In a textured ivory linen double-windowed mat with an original full-length carte-de-visite photograph ca. 3.375" x 2" published in Paris by Petit. In a decorative wooden frame gilt with floral motif. Overall size 8.25" x 13.75". Letter slightly browned at edges; light vertical crease to central fold; very small abrasion to upper right corner of photograph not affecting image.

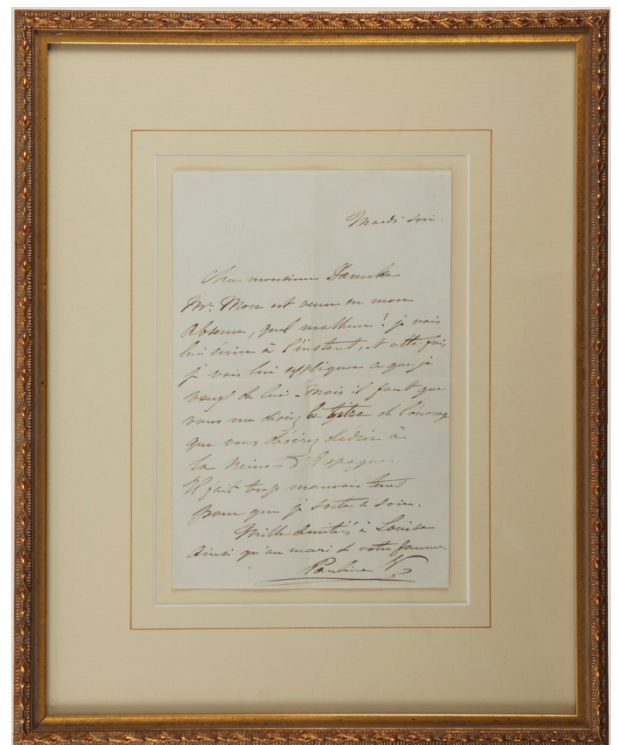
Viardot apologizes to her correspondent for not being able to accept her invitation; she hasn't seen her in a long time and sends her best wishes. With an autograph inscription to "Bernardine" signed in full to upper margin of verso of photograph. (30344) \$365

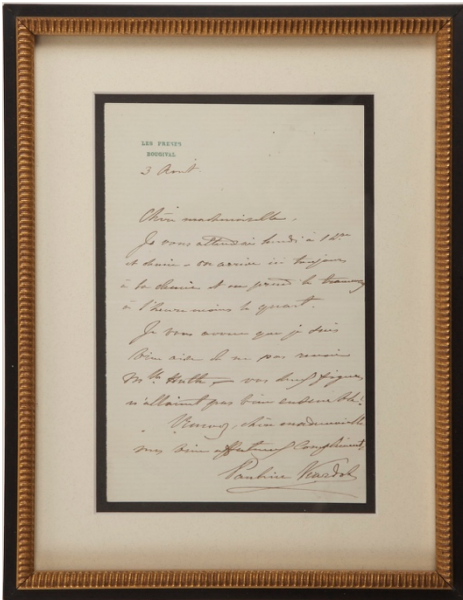
Viardot Writes to Damcke

68. VIARDOT, Pauline 1821-1910

Autograph letter signed "Pauline V" to Mr. Damcke, possibly the German composer Berthold Damcke (1812-1875). 1 page. Octavo. No place, no date ("Mardi soir"). On personal letter head with "P.V." embossed at upper left. In French (with translation). Floated on a dark ivory textured mat with gilt-ruled border within decorative gilt frame. Overall size ca. 12.5" x 10". Slightly creased at folds.

Viardot is going to write to Mr. Moss; she asks her correspondent to tell her the title of the work that is to be dedicated to the Queen of Spain, and sends "a thousand friendly greetings" to Louise. (30348) \$275





Viardot and Her Correspondent are to Meet, without Melle. Huth

69. VIARDOT, Pauline 1821-1910

Autograph letter signed in full to a female correspondent. 1 page. Octavo. Dated April 3 (without year). On letterhead with "Les Frenes Bougival" printed in blue to upper left corner. In French (with translation). In an ivory mat mounted on black within a black-bordered gilt frame. Overall size 9.875" x 7.625". Very light horizontal crease to central fold.

Viardot was expecting her correspondent at 1:30. She is quite glad not to see Melle Huth again as: "you two did not go well together!" (30346) \$250



"I Spend My Days at the Theatre"

70. VIARDOT, Pauline 1821-1910

Autograph letter signed in full. To "Madame Manuel." No place, no date ("Vendredi"). Matted, framed, and glazed with reproduction bust-length portrait in profile. 1 page. Quarto. In French (with translation). Double-matted in two separate windows. Very slightly browned; light overall creasing.

Viardot has received an announcement informing her that Madame Manuel has had an accident that has made it impossible for her concert to take place and is concerned. She asks that Manuel write "just a word" to her to let her know what has happened, and apologizes for not going to see her, saying "For the moment, I am not to be found. I spend my days at the theatre." (30313) \$350

Fine Bronze Portrait Medallion Issued to Commemorate Viardot's 80th Birthday

71. VIARDOT, Pauline 1821-1910

Fine bust-length bronze portrait medallion by Heinrich Kautsch issued to commemorate the noted singer's 80th birthday. Ca. 1901. 70 mm. Viardot is depicted in profile on recto with floral border with "P. Viardot" to outer right edge; verso with "A Pauline Viardot Ses Elèves Ses Amis Pour Son 80me Anniversaire," signed H. Kautsch.

Svarstad 407.

Kautsch (1859-1943) was a noted Czech-born Austrian medallist and sculptor; he worked in Paris for nearly 25 years beginning in 1889 and exhibited there and in Saint Louis (1904), Düsseldorf (1904), Liege (1905), Brussels (1910), and New York (1910). He is considered a key figure in the Art Nouveau movement. (30385) \$185

