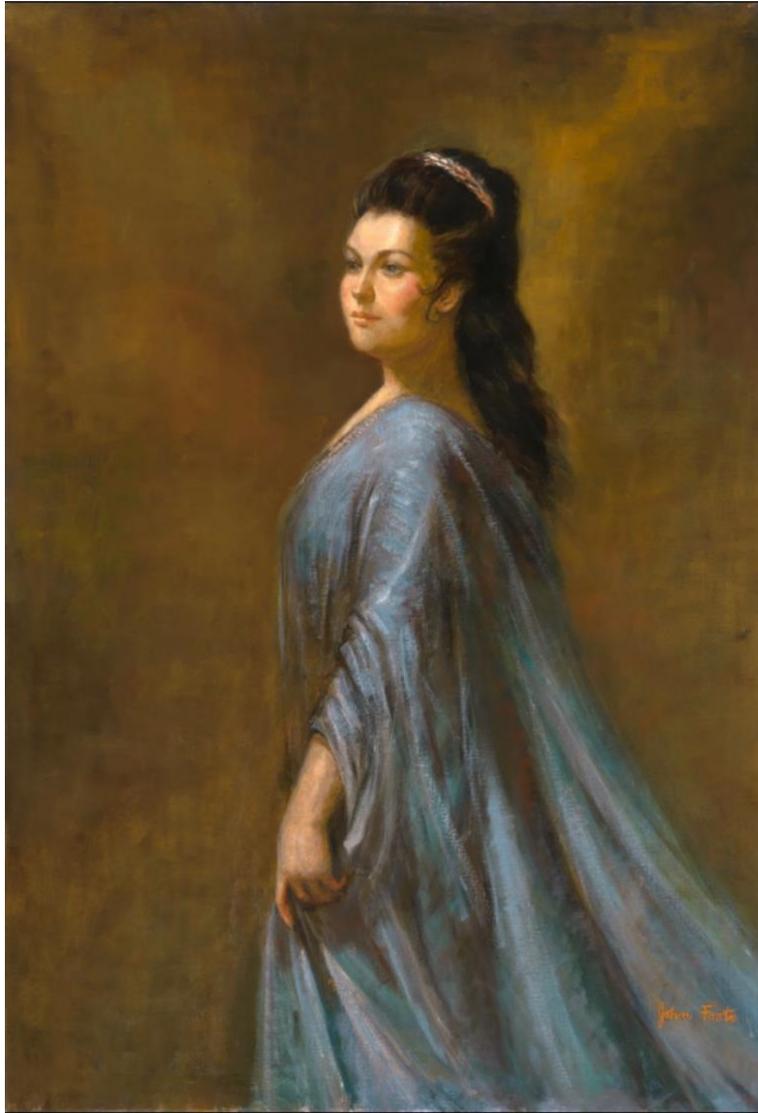


J & J LUBRANO MUSIC ANTIQUARIANS



Marilyn Horne in *Norma* by John Foote: National Portrait Gallery, Washington D.C.

Autographs, Prints, & Memorabilia from the Collection of Marilyn Horne

Part 2: A-L

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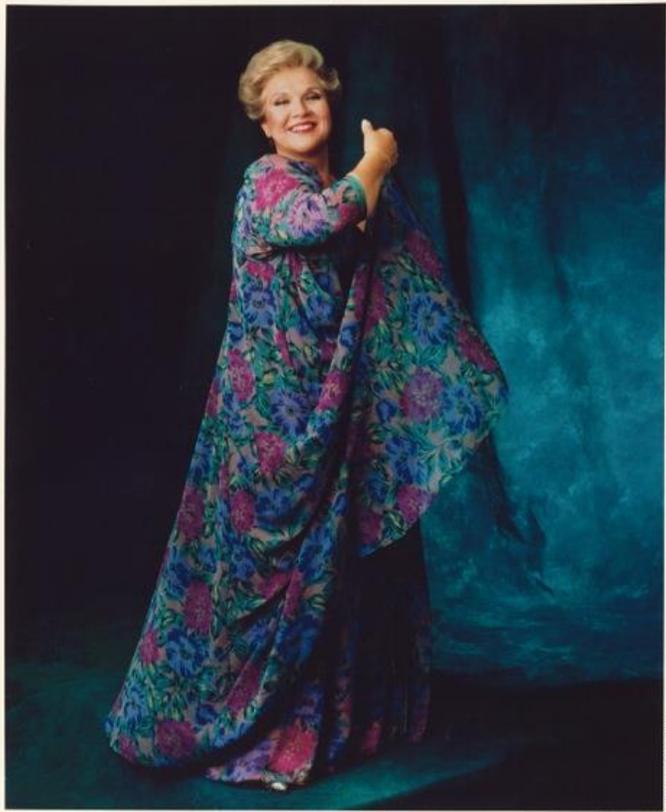


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MARILYN HORNE

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PHOTO: MARTIN GARDNER

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*.

Horne made her début in Los Angeles as Háta 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 débuted at the Royal Opera House,

Covent Garden in 1964, and 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.

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 siege 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). 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, Part II: A-L, is a small tribute to her special interest in and affection for many of the luminaries in operatic history.

N.B.

A red asterisk () following the inventory number of designated items indicates that the item was formerly in the collection of either Walter or John Honig. The Honig family emigrated from Vienna to England in September of 1938 and then to the United States in 1939. The family papers are held at the Holocaust Museum in Washington, D.C.*

1. ADLER, Kurt Herbert 1905-1988

Black-and-white photograph signed in full and inscribed to Marilyn Horne, 1981. 256 x 202 mm. Photograph by David Powers with his small San Francisco studio handstamp to upper right corner of verso. The image depicts Adler at the podium, conducting, with the orchestra in the foreground and the audience in the background. Inscribed in black ink: "To Marilyn Horne, with warm thanks for the great Park Concert on 13 September 1981. Most Cordially Kurt Adler."

Austrian conductor Kurt Adler came to Chicago in 1938 before joining the San Francisco Opera, a post he held from 1943 until 1981. Adler began offering free concerts at Golden Gate Park in 1973 to open the new season, and the tradition continues to this day. The concert in 1981, featuring Marilyn Horne, was one of his last appearances on the podium. (31452) \$75



To Marilyn Horne, with warm thanks for the great Park Concert on 13 September 1981. Most cordially Kurt Adler.



2. ALBANI, Emma 1847-1930

Large portrait lithograph by E. Matthews & Sons. [London]: E. Matthews & Sons, [1872]. Image size 195 x 170 mm, sheet size 363 x 261 mm. Chine appliqué on wove paper. Albani is depicted bust length within oval border with floral decoration printed in green. With "Emma Albani" printed at lower right. Left hand edge slightly frayed; remnants of tape to verso.

Emma Albani was a prominent Canadian opera and oratorio singer who studied in Montreal, Paris, and Milan. After her London début at Covent Garden in 1872, *"she sang nearly every season there until 1896, in a great variety of parts, notably as Elsa (1875...) and Elisabeth (1876) in the first London performances of Lohengrin and Tannhäuser... Later she was very successful as Eva (Die Meistersinger) and Desdemona (she sang in the first Covent Garden and Metropolitan productions of Otello). The last and greatest triumph of her career was on 26 June 1896, as Isolde to the Tristan and King Mark of Jean and Edouard de Reszke... Her voice was a rich soprano of remarkably sympathetic quality. The higher registers were of exceptional beauty, and she had perfected the art of singing mezza voce."* Alexis Chitty and Gilles Potvin in *Grove Music Online*. (31408) \$175

3. ALBONI, Marietta 1826-1894

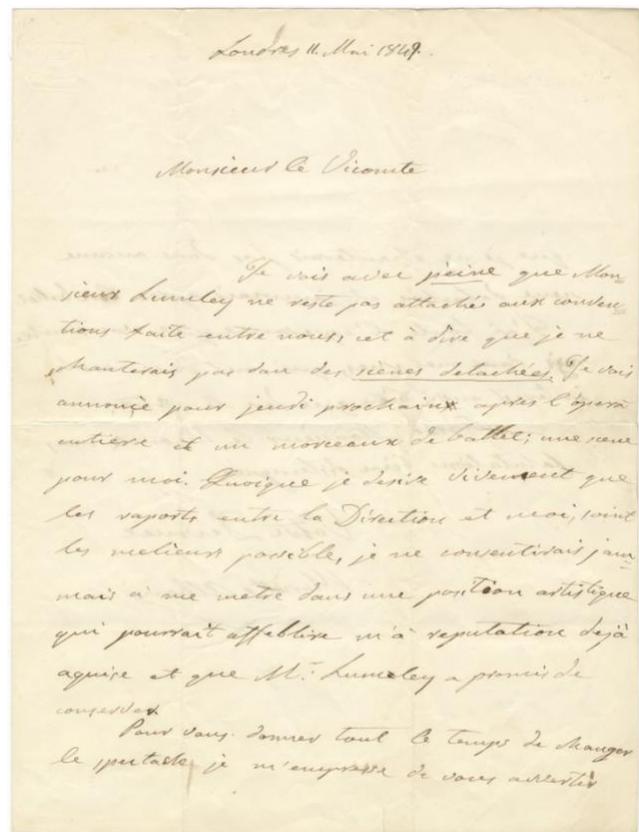
Interesting autograph letter signed in full to an unidentified Viscount protesting performance plans. 2 pp. of a bifolium. 252 x 192 mm. Dated London, May 11, 1849. In ink on ivory paper with blindstamp to upper left corner. In French (with translation). Slightly worn; creased at folds; small tear to lower blank margin.

Alboni protests against a planned performance in which she is listed to sing a separate scene following the opera and a ballet scene: "... I would never consent to place myself in an artistic situation that might weaken my current reputation, which Mr Lumley has promised to consider. In order to give you adequate time to change the program, I am hastening to warn you that I will not sing in any separate scene whatsoever and never after a ballet."

Italian contralto Marietta Alboni appeared at La Scala, Vienna, Covent Garden, the Théâtre Italien, the Paris Opéra, among other important European opera houses, coached by Rossini 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*.

Benjamin Lumley (1810-1875) managed the King's Theatre from 1842 until 1858 - a turbulent time for the theatre in which the Royal Italian Opera was formed at Covent Garden. He wrote a book of reminiscences about his time there that remains a valuable source of information.

The Viscount to whom the letter is addressed is quite possibly the Earl of Dudley, who acquired a stake in the King's Theatre in 1853. (31416) \$375



4. ALBONI, Marietta 1826-1894

Autograph signature ("Marietta Alboni Pepoli") dated October 2, 1852. On an album leaf ca. 90 x 162 mm. Alboni's signature dated Philadelphia, October 2, 1852, with another signature ("Ben: Cross") in ink and note regarding Pepoli in pencil below. Double-matted together with a full-length carte-de-visite portrait photograph by Disdéri of Alboni seated in an elaborately carved chair, 85 x 53 mm. Framed and glazed. Overall size 223 x 376 mm. Album leaf slightly creased; remnants of adhesive to margins, not affecting signature. Arrigoni & Bertarelli, 49. Hall I, p. 18.

Alboni toured the United States from May 1852 until June 1853 and, upon her return to Italy, married Count Carlo Pepoli on July 21, 1853. (31374) \$120





5. ALBONI, Marietta 1826-1894

Three rare lithographic portraits of the famous contralto. [London], [ca. 1845-50].

Published as sheet music covers. Slightly worn, soiled, browned, and trimmed.

- Half-length lithograph by N. Plouzcz[...?]. Title page to Donizetti's "To be Happy & Pass Life with Pleasure" from *Lucrezia Borgia*. London: Cramer, Beale & Co., [1847]. Image size 170 x 160 mm. Contemporary inscription to blank upper right corner slightly trimmed.

- Half-length hand-colored lithograph by Mourityan & Casey. Title page to Mozart's "Her You Love" from *Le Nozze di Figaro*. London: Lewis and Johnson, [ca. 1849]. With small oval blindstamp of music publisher's Lewis & Johnson to blank upper right corner. Image size 195 x 185 mm.

- Full-length lithograph by Brandard printed by M. & N. Hanhart. Role portrait. Title page to Donizetti's "Gazing on Thee" from *Anna Bolena* published London: C Jefferys, [ca. 1850]. Image size ca. 245 x 145 mm. (31514) \$425

6. ALBONI, Marietta 1826-1894

Portrait engraving by Charles Geoffroy of Alboni as Zerline in Auber's La corbeille d'oranges. Paris: Chardon aîné, [1855]. Image size 175 x 110 mm, sheet size 284 x 218 mm. On wove paper. Full-length, standing, holding basket of oranges. Signed "Ch. Geoffroy" in the plate, with "Alboni dans la Corbeille d'oranges" below image. Published in Geoffroy's collection *Nouvelle galerie des artistes dramatiques vivants*, 1855, issued by Libraire théâtrale. Cropped close to platemark at upper margin and within platemark at left. Arrigoni & Bertarelli 50. (31401) \$150

7. ALBONI, Marietta 1826-1894

Lithographic portrait by Charles Vogt printed by Bertauts, Paris, 1855. 218 x 168 mm. Three-quarter length. Printed on dark ivory ground with light ivory border. From the periodical *L'Artiste*, with titling to upper margin, "Marie Alboni" beneath image, and "Les



6.



7.

Perles du Théâtre" to lower right. Matted, framed, and glazed. Image size 284 x 220 mm, overall size 467 x 418 mm. Slightly foxed and soiled. Arrigoni & Bertarelli, 49. Hall I, p. 18. (31373) \$125

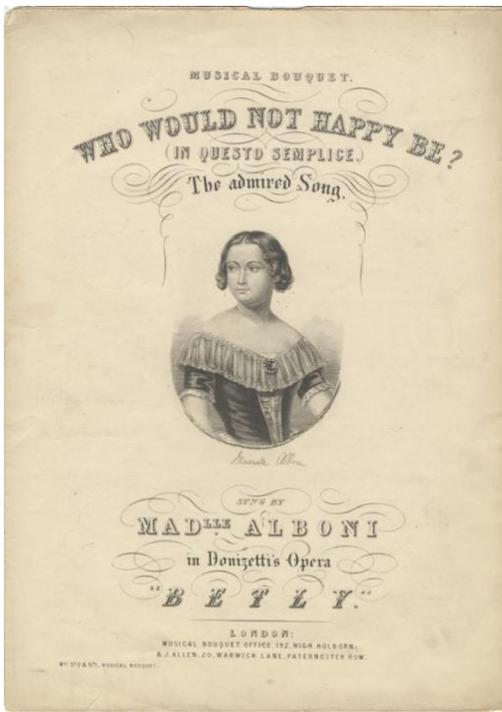
8. ALBONI, Marietta 1826-1894

Hand-coloured portrait engraving by D. J. Pound after a photograph by Mayall. [London], [1859]. Image size 169 x 110 mm, sheet size 270 x 205 mm. Hand-colored line and stipple engraving on wove paper. Three-quarter length, standing, in formal dress, hand resting on chair. Slightly worn and browned; right edge and corner creased; lettering below image cropped. Hall I, p. 17, 3. (31402) \$100



9. [ALBONI, Marietta 1826-1894]

Donizetti, Gaetano 1797-1848. *Who Would Not Happy 182601894Be? (In Questo Semplice.) The admired Song, sung by Madlle. Alboni in Donizetti's Opera "Betly."* [Piano-vocal score]. London: Musical Bouquet [PNs 970 & 971], [1856].



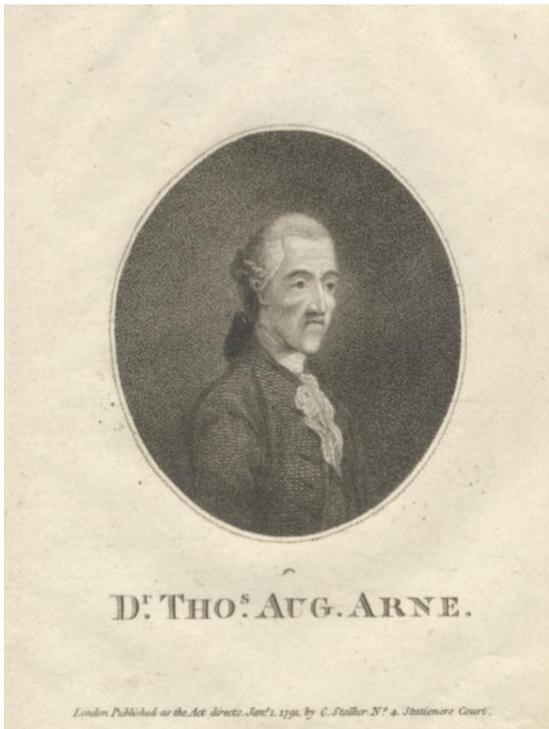
Folio. [1] (title incorporating a half-length portrait of Alboni), 2-6 pp. Text in Italian and English (by Horace Martin). Slightly worn and browned; small tear to lower blank margin; split at head and tail of spine.

Donizetti's *Betly* was first performed in Naples at the Teatro Nuovo on August 21, 1836; it premiered in London in the following year. Alboni often performed the aria "In questo semplice" in her London concerts. (31470) \$60

10. ALMEIDA, Antonio de 1928-1997 and Ruth WELTING 1948-1999

Candid black-and-white photograph of the conductor and soprano backstage during the recording of Mignon in London, 1977. 203 x 254 mm. Photograph by Clive Barda, with his handstamp and identification in verso. Slightly scuffed.

Horne recorded the title role of *Mignon* by Ambroise Thomas in 1977 with Ruth Welting as Philine and Antonio de Almeida conducting. It was released by Columbia in 1978, and re-released by Sony Classical numerous times. (31910) \$15



11. ARNE, Thomas Augustine 1710-1778

Portrait engraving. London: C. Stalker, 1791. 156 x 111 mm. Stipple engraving on wove paper. Half length, within oval, with "Dr. Thos. Aug. Arne." below image and imprint beneath. Edges reinforced with stiff paper border; adhesive stains to verso.

Arne is considered the most significant composer in 18th-century English theatre music. (31425) \$185

12. BACCALONI, Salvatore 1900-1969

Role portrait photograph with autograph signature of the Italian bass as Don Pasquale. 255 x 206 mm. Full length, with identification and date of May 16, 1942 to verso. Inscribed to G. John Honig. Somewhat worn; creases to corners, not affecting image or signature.

Baccaloni spent over a decade at La Scala before moving to the United States, where he went on to give nearly 300 performances at the Metropolitan Opera in New York.

*"Portly in build and good-humoured, Baccaloni had a communicative gift for comedy and was noted for his musicianship; in his early years he displayed a rare vocal quality in his buffo roles." Francis D. Perkins in Grove Music Online. (31832) * \$80*



13. BAHR-MILDENBURG, Anna 1872-1947

Role portrait postcard photograph by Emil Schwab, Berlin, with autograph signature of the noted Austrian soprano as Ortrud in Wagner's Lohengrin. Addressed to Walter Honig in Vienna. Postmarked April 14, 1913. Slightly worn and soiled.

Anna Bahr-Mildenburg was a celebrated dramatic soprano most famous for her close artistic association with Mahler and for her excellent portrayals of the great Wagner roles. She made her professional debut as Brünnhilde in *Die Walküre* in Hamburg in 1895, a performance conducted by Mahler. She performed frequently at Bayreuth and made her Covent Garden debut in 1906. In addition to her Wagnerian performances, she sang Norma, Leonore/Fidelio, Donna Anna, and Clytemnestra. In her later career, she began to trade in some of her heavier roles for Mozartean performances and undertook some of the administrative and directional work at Bayreuth. (31783) * \$150

14. BAKLANOFF, Georges 1881-1938

Role portrait photograph with autograph signature of the Russian baritone as Rigoletto. Addressed to Walter Honig in Vienna. Postmarked April 30, 1920. Slightly worn; small ink stains.

Baklanoff (Georgy Baklanov) made his début in Kyiv in 1903, going on to the Bolshoi in Moscow. After a performance in Boston, Baklanoff appeared in London, Berlin, Chicago, and New York. (31852) * \$35





15. [BALLET - 19th Century]

The Grand "Pas des Elemens" at Her Majesty's Theatre. Hand-colored steel engraving by Smyth of Grisi, Rosati, and Cerito. [London], 1847. Image size ca. 155 x 222 mm, sheet size 206 x 264 mm. From *The Illustrated London News*, July 10, 1847. The three dancers are depicted full length, en pointe. With identification and titling printed beneath image. Slightly creased, browned, and soiled.

Carlotta Grisi (1819-1899), Carolina Rosati (1826-1905), and Fanny Cerrito (1817-1909) were three of the leading Italian dancers of the 19th century. (31922) \$35

16. BAMPTON, Rose 1907-2007

Portrait photograph with autograph signature of the noted American soprano. 252 x 202 mm. Head-and-shoulders. Inscribed "To John Honig With best wishes cordially Rose Bampton March 1942."

Bampton "introduced the role of Wood-Dove in the American premiere of Schoenberg's *Gurrelieder*, garnering critical acclaim. Bampton made her Metropolitan debut in November 1932 as Laura in *La Gioconda*... She soon returned to a soprano repertory, making her soprano debut as Leonora in *Il trovatore*; her other soprano roles included Aida and Amneris (in the same season), Donna Anna, Alcestis, Elisabeth, Elsa, Sieglinde, and Kundry, continuing until 1950." Bampton also appeared at Covent Garden (1937), Chicago (1937-46), the Teatro Colón in Buenos Aires (1942-8), and San Francisco. "Bampton had a strong, finely polished voice, and a svelte, statuesque figure. Toscanini admired her elegant musicianship, working with her Leonore in a recording of *Fidelio*. Many of her Metropolitan broadcasts are preserved on recordings, notably an exciting *Donna Anna* under Bruno Walter in 1942... as is a performance of *Gurrelieder* with Stokowski. Bampton taught at Juilliard from 1974 to 1991." Max de Schauensee, et al. in *Grove Music Online*. (31851) *



\$35



17. BEETHOVEN, Ludwig van 1770-1827

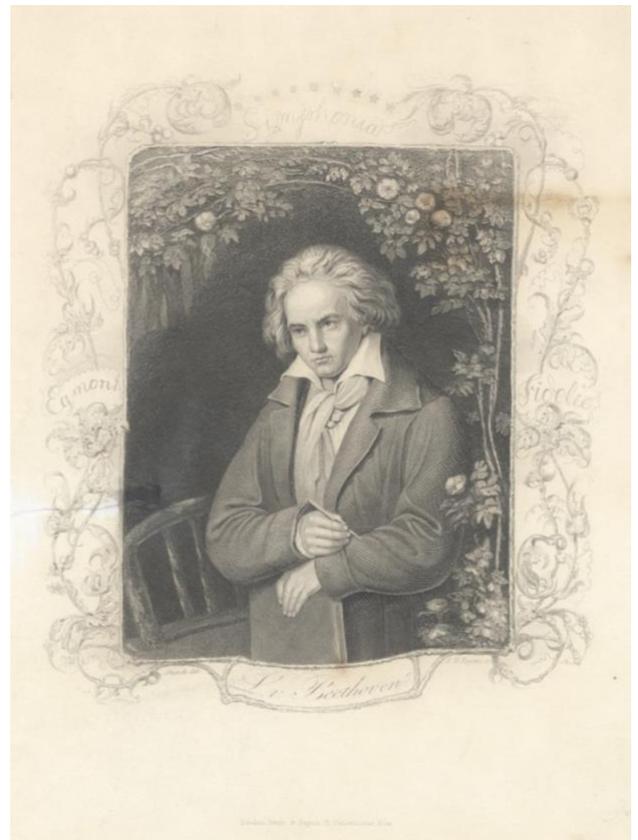
Allegorical portrait lithograph ("Beethoven's Apotheose") by William Korn after an anonymous drawing. Braunschweig: Henry Litolffs Verlag, [ca. 1860]. Image size ca. 240 x 230 mm, sheet size 393 x 303 mm. Wove paper. Full length, seated on lion, surrounded by fantastical and allegorical characters; beige background. Titling "Ludwig van Beethoven" beneath image. Slightly worn and soiled; remnants of tape to verso. Beethoven-Haus Bonn B 621. Scarce.

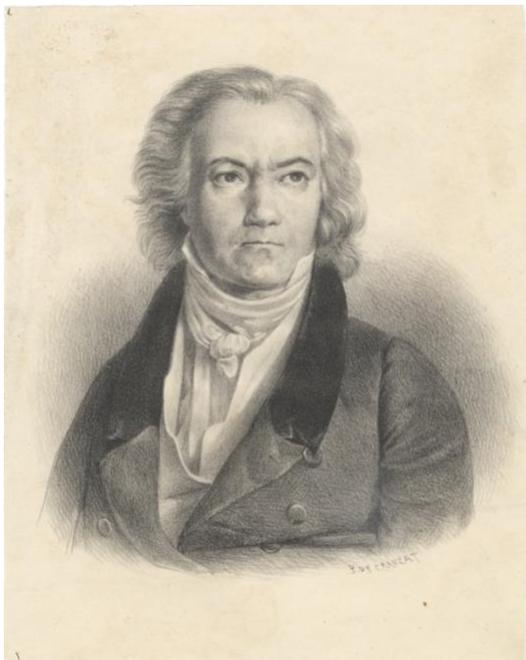
William Korn was a prominent German lithographer. His son emigrated to the United States and founded the W.M. Korn company producing writing implements for lithography. (31465) \$425

18. BEETHOVEN, Ludwig van 1770-1827

*Portrait engraving by A. H. Payne after Storck. London: Brain & Payne, [ca. 1850]. Image size 170 x 152 mm, sheet size 282 x 214 mm, overall size ca. 410 x 280 mm. Line and stipple engraving on wove paper, laid down to heavy card stock. Three-quarter length, holding pen, against dark background with floral decoration bordered with scrollwork. With "Storck del." "A.H. Payne sc." and titling "L. v. Beethoven" in the plate. Excerpted from *Payne's Universum* (ca. 1850). Unevenly browned; tape repair to left edge slightly extending into background of image.*

Albert Henry Payne (1812-1902) was an English engraver who worked in Leipzig. The company he founded produced numerous engravings of cities, landscapes, and portraits as well as printing music. (31460) \$90





19. BEETHOVEN, Ludwig van 1770-1827

Portrait lithograph by Paul de Crauzat after the painting by Ferdinand Waldmüller. Ca. 1860-80. Image size ca. 135 x 125 mm, sheet size 175 x 140 mm. Lithograph on China paper. Bust length. Signed "P. De Crauzat" in the stone. Slightly worn and browned.

Waldmüller's 1823 portrait of Beethoven was a very popular source for engravings and lithographs of the composer. Paul de Crauzat (1831-1922) was an illustrator and printmaker active in Paris. His work appears on numerous sheet music covers and title pages in the second half of the 19th century. (31494) \$165



20. BELLINI, Vincenzo 1801-1835

[Norma - Set Design]. *Tempio d'Irminsul Scena eseguita pel Dramma tragico = Norma: del Sigr. Felice Romani, posto in musica del Sigr. maestro Bellini, e rappresentato nell' I.R. Teatro alla Scala Il Carnevale 1832.* Milano: Antonio Bossi, 1840s. Aquatint engraving by C. Sanquirico after the drawing and painting by Alessandro Sanquirico (1777-1849), the important set designer at La Scala. Image size ca. 333 x 413 mm., sheet size 355 x 472 mm. On wove paper. Light foxing and browning; some minor tears to upper

margin. From the series *Raccolta di Varie Decorazioni Sceniche, Inventate ed Eseguite per I.R. Teatro Alla Scala* with set designs by Sanquirico originally issued from ca. 1827 on.

Norma, in two acts to a libretto by Felice Romani after Alexandre Soumet's verse tragedy, was first performed in Milan at the Teatro alla Scala on December 26, 1831.

"With *Norma*, the most ambitious of his operas, Bellini created a work of extraordinary lyrical and dramatic beauty. Through melody of a kind that had not been written before or has been since, the structure of the music expresses a tragedy that is virtually of epic scale." Galatopoulos: *Bellini*, p. 242.

"*Norma* has always been revered above other Italian operas of the period... The title role is one of the most taxing and wide-ranging parts in the entire repertory: a noble character whose tragedy lies in her fatal love for an enemy of her people. The many different aspects of *Norma's* temperament are marvellously drawn by Bellini, not only in the aria 'Casta diva', but also in the superb duets with Adalgisa and Pollione, and in the ensemble in the finale of Act 2, where Bellini reaches his peak as a musical dramatist." Simon Maguire and Elizabeth Forbes in *Grove Music Online*. (31503) \$350

21. BERINI, Mario 1913-1993

Role portrait photograph with autograph signature of the American tenor as *Faust*. 255 x 206 mm. Full-length. With identification and date of April 15, 1947 to verso. Inscribed to John Honig. Upper left corner slightly creased, not affecting image.

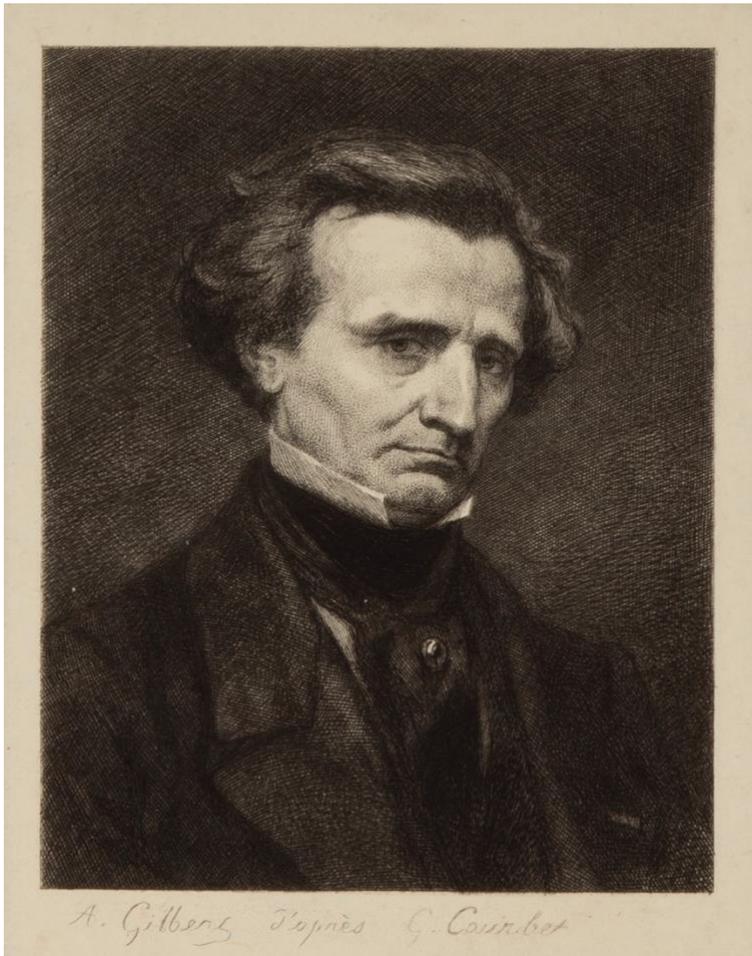
Berini was born in what is now Ukraine and was raised in San Francisco. He performed at the Metropolitan Opera in New York throughout the 1940s as well as at Radio City Music Hall and Broadway. A failed vocal operation cut his career short, but he continued as a noted teacher whose students included Helen Donath and Pia Zadora. (31834) * \$40



Iconic Image of the Composer after the Painting by Courbet

22. BERLIOZ, Hector 1803-1869

Fine portrait etching by Achille-Isidore Gilbert (1828-1900) after the 1848 painting by Gustave Courbet. [?1888]. Image size 150 x 117 mm, sheet size 265 x 221 mm. Berlioz is depicted bust-length, head slightly left, eyes forward. With lettering to plate "A. Gilbert d'après G. Courbet". Possible proof. Light wear and creasing to corners of sheet; hinge mount to verso. Béraldi VII, p. 133, no. 118. Braam 35(II). Reproduced in Jullien, p. 326.



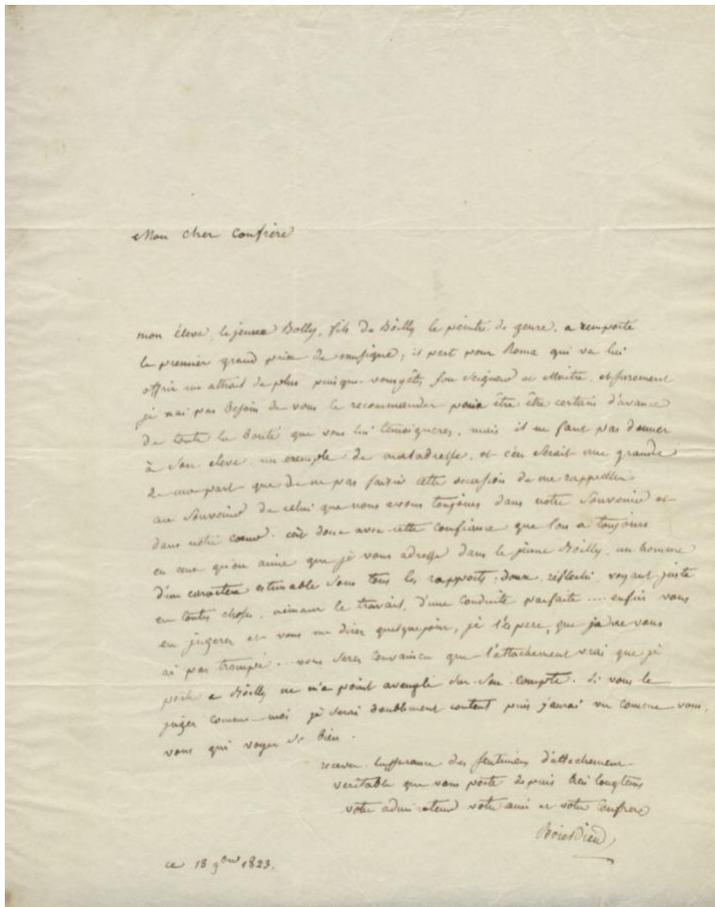
The famous portrait of Berlioz by French painter Gustave Courbet (1819-1877) on which this etching is based had a rather auspicious beginning, with Berlioz considering Courbet an idiot and refusing to accept the painting. It was later considered as both the finest portrait by Courbet and of Berlioz, and is currently on display at the Musée d'Orsay in Paris. The image has been reproduced many times and has been the subject of several prints, including the present exemplar by Achille-Isidore Gilbert, originally intended for inclusion in the noted biography of Berlioz by Jullien published in 1888. (31392) \$350

23. BITTNER, Julius 1874-1939

Postcard photograph with autograph signature of the Austrian composer. Addressed to Walter Honig in Vienna. Postmarked September 17, 1916. Studio unknown. Slightly worn.

Julius Bittner was an Austrian composer known primarily for his stage works. He composed both the music and libretti for fifteen operas, including his most successful work *Das höllisch Gold* of 1916. In his later years he turned more to operetta and collaborated with Korngold on *Walzer aus Wien* (1930), a Johann Strauss-inspired operetta. Bittner also composed orchestral and chamber music, lieder, choral music, a large-scale mass, and a requiem mass that was left unfinished at his death. (31787) * \$100





24. BOIELDIEU, Adrien 1775-1834

Autograph letter signed "Boieldieu" to Pierre-Narcisse Guérin in Rome, September 18, 1823.

1 page of a bifolium. Small quarto. In ink. Dated September 18, 1823. On lightweight wove paper. Integral address panel. In French (with translation). Slightly browned; creased at folds.

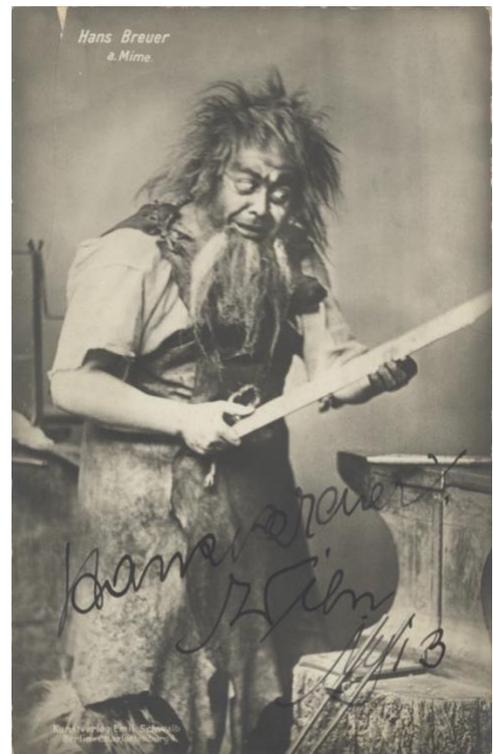
Boieldieu writes to the painter Guérin, then director of the French Academy in Rome, providing a letter of introduction to his student Édouard Boilly: "... it is with the confidence one always has in those one loves that I bring to your attention young Boilly, a man of admirable character in every way, gentle, reflective, seeing clearly in every matter, loving work, of perfect behavior... well, you will judge for yourself and you will tell me someday, I hope, that I have not led you astray..."

Boieldieu was "the leading opera composer in France during the first quarter of the 19th century and remains the central figure in the opéra comique tradition." Georges Favre and Thomas Betzwieser in Grove Music Online. Édouard Boilly (1799-1854) was the son of painter Louis-Léopold Boilly, and a student of Boieldieu's. He won the Prix de Rome in 1823 for his cantata Pyrame et Thisbé. Pierre-Narcisse Guérin (1774-1833) was a prominent French painter who served as director of the French Academy in Rome from 1823 to 1828. (31906) \$450

25. BREUER, Hans 1868-1929

Role portrait postcard photograph with autograph signature of the German tenor as Mime dated 1913. Addressed to Walter Honig in Vienna. Studio of Emil Schwalb in Berlin. Slightly worn; crack to upper left, not affecting image.

German tenor Hans Breuer studied with Julius Kniebe and Cosima Wagner in Bayreuth before starring as Mime in 1896; this was the role that made him famous, but he also featured prominently in other roles in Vienna, Salzburg, and New York. (31793) * \$25





27. CAHIER, Sara 1870-1951

Role portrait postcard photograph with autograph signature ("Madame Charles Cahier") of the American mezzo-soprano as Carmen. Addressed to Walter Honig in Vienna. Postmarked December 11, 1913. Studio of Hermann Leiser in Berlin.

Cahier spent her early career in Europe, first in France, and then in Vienna, where she sang under the direction of Gustav Mahler. She was a soloist in the premiere of *Das Lied von der Erde* (1911) conducted by Bruno Walter. After stints at the Metropolitan Opera in New York and the Royal Swedish Opera in Stockholm, she began teaching at the Curtis Institute in Philadelphia, where her students included Marian Anderson, Göta Ljungberg, and Rosette Anday. (31845) * \$75

28. CARUSO, Enrico 1873-1921

Postcard photograph with autograph signature of the noted Italian tenor dated Vienna, 1913. Addressed to Walter Honig in Vienna. Dürhkoop Studio, Berlin-Hamburg. Slightly worn.

The celebrated tenor Enrico Caruso was best known for his uniquely coloured voice, which blended a dark, baritone-like quality with a brilliant, clarion high tenor. He was well known for his interpretations of Verdi and French grand opera. *"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."* Rodolfo Celletti and Alan Blyth in *Grove Music Online*. (31823) * \$350



29. CARUSO, Enrico 1873-1921 and Margaret MATZENAUER 1881-1963

*Role portrait photograph in Meyerbeer's *Le prophète*, Metropolitan Opera, New York, 1918. [1976]. 253 x 204 mm. Black and white glossy. Reprinted for the 1976-77 souvenir book. Slightly worn; upper edge creased; identification on verso in blue pencil and ink.*



*"Enthusiastically praised for her acting, Matzenauer had a photographic memory (she performed *Kundry* at 24 hours' notice having never sung the part before), and her musicianship was exceptional. Although her voice was a sumptuous contralto, she was often listed as a soprano and her repertory was vast. In a single season in the 1920s she sang *Isolde*, *Brünnhilde*, *Delilah*, *Azucena* and *Amneris*, and although her ventures into the soprano repertory took their toll on her voice, it retained its contralto richness."* Philip L. Miller in *Grove Music Online*. (31895) \$15

Early 19th Century Performance in London

30. CATALANI, Angelica 1780-1849

Broadside for a performance of Handel's Acis and Galatea as well as a concert, both featuring Angelica Catalani, London, March 1814. Ca. 300 x 195 mm. In addition to Catalani, other performers listed include soprano Eliza Salmon, tenor John Braham, organist Samuel Wesley, and conductor John Ashley. Brief mention is given to the premiere of a new organ concerto "composed expressly for these performances" by Wesley, his Concerto in C (1814). Slightly worn and creased; minor fraying to left margin with two small holes to blank area.

"After appearances in Florence and Rome, in 1804 [Catalani] went to Lisbon, and in 1806 she made her London debut 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. (31510)

This present WEDNESDAY, March 9,
Will be performed
For the only time this season, the favorite Serenata of
Acis and Galatea.
Written by GAY, and composed by G. F. HANDEL.
Acis, Mr. BRAHAM, (who will in the first Act, introduce the Ballad 'Can wealth or friends,') Damon, Master WILLIAMS, Polypheme, Mr. KELLNER.
Clori, Miss RENNELL, and Galatea, Mrs SALMON.
To which will be added a
Grand Miscellaneous A&.
To commence with the OVERTURE to PROMETEO composed by METZGER.
In the course of the performance, Madame CATALANI will sing 'Verdi Prati,'—
the Grand Bravura 'DELLA THORNA,'—an Air with new variations by POCITTA,
and at the end of the First Act, the National Air of 'GOD SAVE THE KING.'
Mrs SALMON 'O magnity.'—Mr KELLNER 'Connell is not to beflow.'
And Mr. BRAHAM (for the first time) a NEW SONG, composed expressly for
him by Mr. BISHOP, 'Open thy gates, O Hanover!'—The words selected from
Scottish's 'CHARLES TRUMBULE.'
Part II. to open with a NEW ORGAN CONCERTO (composed expressly for these
performances) by Mr. S. WESLEY.
And on FRIDAY,
Will be performed
A Grand Selection
From the compositions of the most favorite Authors.—ancient and modern.
Principal Performers,
Madame CATALANI,
Miss Rennell, Master Williams,
and Mrs SALMON,
Mr. BRAHAM,
Mr. Garbett, Mr. Darufet, Mr. Tinney,
and Mr. KELLNER.
Leader of the Band, Mr. Ashley—Organ, Mr. S. Wesley.
The New Dramatick Romance called The Wandering Boys; or, The Cattle of Oricai,
continuing to be received with the most flattering approbation, will be repeated on Saturday.
The New Opera of THE FARMER'S WIFE
continues to be received with the most enthusiastic applause from every part of the Theatre,
and will be repeated on Tuesday next.
Tomorrow, a Comedy (in three acts) called A TRIP TO CARBOROUGH.
Lead Pappington by Mr. JONES, Young Fiddlers by Mr. CONWAY,
Brought by Mrs H. J. HINSON, Miss Hayden by Mrs. JORDAN.
After which, the Farce of THE SLEEP WALKER,
With the Music-drama of G. MILLER AND HIS MEN.
On Friday, will be performed a GRAND SELECTION.
On Saturday, THE BEGGAR'S OPERA, (composed into two acts)
Macintosh, Mr. INGLETON, Polly, Miss STEPHENS.
After which, the Farce of THE FANNING, Brought by Mrs. J. JORDAN.
With the New Dramatick Romance of THE WANDERING BOYS.
* * * The Publick are respectfully informed that
In consequence of the numerous and repeated applications at the Box-Office,
SUCCESSORS, Trustees of
King Richard the Third
will be performed
On Monday, Richard, Duke of Glouster by Mr. YOUNG,
Henry, Earl of Richmond, Mr. CONWAY,
Buckingham by Mr. BARRYMORE, King Henry the Sixth, Mr. EGERTON,
Queen Elizabeth by Mrs. POWELL, Lady Anne by Mrs. FAUCIT.
To which will be added the Magic-drama of MADDIN; or, the WONDERFUL LAMP.
* * * C. M. D. is in receipt, &c. &c. will be performed immediately.
Printed by E. Macaulay, 1, Bow-street.



31. CATALANI, Angelica 1780-1849

Attractive full-length stipple engraving by Rados after Sergent Marceau of the popular early 19th century Italian soprano. Milan, ca. 1818. Image size ca. 180 x 122 mm., overall size ca. 345 x 275 mm. Matted, framed, and glazed. Catalani is depicted in profile in formal dress standing before a large carved music stand, her left hand turning the page of a music book with blank staves, a mythological figure with lyre behind her. Hall I, p. 218, 17. Arrigoni & Bertarelli 850. (31329) \$175

32. CATALANI, Angelica 1780-1849

Fine portrait engraving by James Thomson after William Derby. London: Lupton Relfe, 1822. Image size ca. 120 x 112 mm, sheet size ca. 220 x 120 mm. Stipple engraving on wove paper. Bust length, in formal dress. With facsimile autograph below image. Published in the *European Magazine*. Slightly worn and browned; remnants of former mount to verso. Hall I, p. 218, 18. (31403) \$100



33. CEHANOVSKY, George 1892-1986

Portrait photograph inscribed to Marilyn Horne and signed in full. 8 x 10" (256 x 202 mm). Inscribed and signed in white ink: "To Jackie Horne in friendship devotedly George Cehanovsky." With small identification and NBC Artists Service handstamps to verso.



Russian baritone George Cehanovsky "made his *début* in St Petersburg where he sang *Yevgeny Onegin* and *Valentin in Faust*, fleeing to Constantinople after the Revolution and then to the USA. After a period with the Baltimore Civic Opera he joined the Metropolitan in 1926. During his 40 seasons there he sang 97 roles (mostly comprimario) in over 2000 performances in New York and on tour, remaining as Russian coach until he was over 90. His first wife was the soprano Elisabeth Rethberg." J.B. Steane in *Grove Music Online*. (31451). \$40

34. CEHANOVSKY, George 1892-1986

Role portrait photomontage signed "George" and inscribed to Marilyn Horne. 203 x 252 mm. Seven role portraits, inscribed and signed in blue ink: "To Jackie Horne in admiration George." (31513) \$25





35. CIMAROSA, Domenico 1749-1801

Portrait lithograph by Antonio Zezion after L. Deluise. Napoli: Antonio Zezion Editore, [1835]. Image size 187 x 142 mm, sheet size ca. 287 x 215 mm. Chine appliqué on wove paper. Bust-length within ruled border. With "L. Deluise dis." and "Lit.a Zezion" below image. From the Collezione biografica e litografica, with publisher's blindstamp to center of lower blank margin. Slightly worn; edges frayed, with minor paper loss to blank corners.

Domenico Cimarosa was one of the leading composers of Italian comic opera during the late 18th century, writing such works as *L'Italiana in Londra* (1779), *L'Impresario in angustie* (1782), *Le Trame deluse* (1786), and *Le Astuzie femminili* (1794). While many of his works have fallen into obscurity, two serious operas have been retained in the repertory: *Il matrimonio segreto* (1792) and *Gli Orazi ed i Curiazi* (1796).

"Cimarosa's harmonic vocabulary is diatonic and unadventurous; the strength of his music lies in the richness of his melodic invention, the brilliance and energy of his rhythmic and melodic motifs and his constantly lively accompaniments. He expanded the parameters of opera buffa by creating a genre permeated with sentiment, simplicity, elegance and delicacy. The freshness and vigour of his music was unmatched by his Italian contemporaries." Jennifer Johnson in Grove Dictionary of Opera. (31448) \$85

36. CIMINI, Pietro 1874-1971

Half-length studio portrait photograph, inscribed and signed in full, dated October 1926. Inscribed "To Miss Elsie Milbrath From Pietro Cimini with sincere good wishes Los Angeles October 1926" and with studio copyright mark "Alfred's L.A." at lower right. Matted, glazed, and framed, image size 213 x 162 mm, overall size 369 x 305 mm.

Italian conductor Pietro Cimini worked under Toscanini at La Scala, then took up posts in Warsaw, Chicago, and throughout California. He directed performances at the San Francisco Opera from 1925 to 1937 and also guest conducted the Hollywood Bowl Orchestra and the Los Angeles Philharmonic. (31385) \$100





“Her Voice... Was Likened to a Perfect Piano”

37. **CINTI-DAMOREAU, Laure 1801-1863**
Role portrait as Angèle in Auber's Le domino noir.
 Lithograph by Alexandre Lacauchie. Paris: Rigo Frères; Marchant, [1841]. Image size 230 x 130 mm, sheet size 297 x 206 mm. On chine appliqué. With "Lith de Rigo Frères Pass Saulnier 19" at lower left, "Alex.dre Lacauchie" at lower right, and "Mme. Damoreau Cinti" below image. Cinti-Damoreau is depicted full-length, standing, holding castanets. Published in the *Galerie des Artistes Dramatiques*. Slightly worn and browned; hinged at verso. Béraldi VIII, p. 288, no. 1. Hall I, p. 329, no. 15.

Cinti-Damoreau began her career at the Théâtre Italien before joining the Paris Opéra in 1825, creating the roles of Pamyre in Rossini's *Le siège de Corinthe* (1826), Countess Adèle in *Le comte Ory* (1827), Mathilde in *Guillaume Tell* (1829), and Isabelle in Meyerbeer's *Robert le diable* (1831). Upon joining the Opéra-Comique in 1836 she starred in the premieres of a number of operas by Auber including *Le domino noir* (1837). "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*. (31388) \$150

38. **[DANCE - 19th Century - English]**
Hand-colored engraving by Mason Jackson after E.M. Ward for Oliver Goldsmith's The Traveller. [London], [1851]. Image size 11 x 151 mm, sheet size 208 x 265 mm. On wove paper. Two children dancing as a violinist plays. Published as plate XX in a special edition of Goldsmith's *The Traveller* (London, 1851). Slightly browned; upper blank margin unevenly cut; remnants of former mount to corners.

Mason Jackson (1819-1903) was the principal engraver for the Art Union of London, as well as serving as illustrator for the *Illustrated London News*. Edward Matthew Ward (1816-1879) was a prolific painter best known for his murals in Westminster Palace depicting British history. (31899) \$50





39. [DANCE - 19th Century - English]

Title page for Handel's *Acis and Galatea* engraved by J. Beale with fine vignette engraving by L. Taylor after a drawing by Thomas Uwins titled "Dance & Sport the Hours Away." London: Button & Whitaker, [ca. 1810]. Image size 277 x 195 mm, sheet size ca. 348 x 243 mm. The print depicts a group of male and female figures performing a round dance in the

woods to music played on the flute by a male figure seated in foreground. Slightly worn, creased, and foxed; minor dampstain to upper right blank corner. (31923 \$50)

GRAN TEATRO LA FENICE

Oggi Lunedì 17 Febbrajo 1845. Recita XXXI.

Si produrrà il Melodramma

LUCREZIA BORGIA

Musica del Maestro Cav. GAETANO DONIZETTI. Parole di FELICE ROMANI.

Col finale ultimamente scritto dall'Autore.

PERSONAGGI	ATTORI	PERSONAGGI	ATTORI
D. ALFONSO Duca di Ferrara.	Sig. Eusebio Sebastiani.	Don APUSTOLO CAZZELLA	Sig. Marcello Fiorentini.
Donna LUCREZIA BORGIA	Sig. Barbieri Nini Marianna Costante di Coste.	ASCANIO PETRUCCI	Sig. Antonio Andrea.
	di S. A. L. B. e Gio: Duca di Tanna.	OLOVERNO VITELOZZO	Sig. Bertini Antonio.
GENNARO	Sig. Castellon Andrea.	CUBETTA	Sig. Patrizio Ignazio.
MAFFIO ORSINI	Sig. Costa Maria.	EUSTICHELLO	Sig. Eusei Francesco.
JEFFO LIVEROTTO	Sig. Profili Enrico.	La Principessa NEGRONI	Sig. N. N.
	Carabinieri, Scudieri, Dama, Scherani, Paggi, Mambro, Soldati, Uomini, Addezzati, Cappieri, Guardie.		

Dopo il Primo Atto

Il Ballo Serio in 5 Atti di prima invenzione del Sig. PAOLO SAMENGO, diretto, e posto in Scena dal Coreografo Sig. ANTONIO COPPINI, intitolato

IL CONTE PINI

Omettendo la Scena divocata.

Nel Primo Atto. Passo a Tre eseguito dai Primi Ballerini Serj assoluti Sig. Natalia Fitz-James e Domenico Mattis, in unione della prima Ballerina Ital. Sign. Fachele Percevalio Jerie.

Nel Terzo Atto. A solo, eseguito dalla Prima Ballerina Natalia Fitz-James, accompagnato dalle sole Ballerine di mezzo carattere.

Nel Quinto Atto. Passo a Due eseguito dai Primi Ballerini serj Assoluti Sign. Natalia Fitz-James, Sig. Domenico Mattis.

Prezzo del Viglietto Aust. L. 3. Pei Sign. Militari in Uniforme L. 1:50. Pei piccioli Fanciulli L. 1:50.
I Scanni delle File 1 e 3, Austr. L. 1. Si vendono al Cancellò del Sig. Marco Marzogni sotto le Procuratie vecchie.

Dal Cancellò dell'Impresa il 17 Febbrajo 1845. Si alza la tela alle ore 8 precise. Tipografia Molinari.

Lucrezia Borgia at La Fenice

40. **DONIZETTI, Gaetano 1797-1848**

Broadside for a performance of *Lucrezia Borgia* at the Gran Teatro La Fenice in Venice on February 17, 1845. Venice: Molinari. 360 x 410 mm. On laid paper within decorative typeset border. Named cast includes Marianna Barbieri-Nini as Lucrezia Borgia, Sebastiano Ronconi as Duke Alfonso, Castellon Andrea as Gennaro, and Costa Maria as Maffio Orsini. Also featuring a performance of *Il conte pini* (1827), a ballet by Paolo Samengo (1797-1863) with dancers Natalia Fitz-James, Domenico Mattis, and Rachele

Pancrazio Jorio. Slightly worn; frayed at edges with some paper loss to blank margins, just touching upper portion of decorative border; creased at folds.

Lucrezia Borgia, to a libretto by Felice Romani after Victor Hugo's play *Lucrèce Borgia*, premiered in Milan at the Teatro alla Scala on December 26, 1833. Despite an uneven reception, it became one of Donizetti's most successful operas, particularly after the second production of the work in 1840.

Italian soprano Marianna Barbieri-Nini (1818-1887) achieved her first success as Lucrezia Borgia in Florence. She went on to create three roles for Verdi including Lucrezia in *I due Foscari* (1844), Lady Macbeth (1847), and Gulnara in *Il corsaro* (1848). (31517) \$225

41. DONZELLI, Domenico 1790-1873

Portrait lithograph by Dolfino. [Naples], [1844-1845]. Image size ca. 160 x 160 mm, sheet size 312 x 222 mm. On wove paper. Bust-length. With "S. Carlo 1844." and "Dolfino Dis." below image, "Domenico Donzelli Tenore di Bergamo" and series title printed beneath. In the series *Galleria Letteraria*, reproduced by Riccio in *Poliorama pittoresco* (April 12, 1845). Slightly worn; foxing to margins.

Italian tenor Domenico Donzelli debuted in Bergamo in 1808 and sang throughout Italy before joining the Paris Théâtre Italien in 1825. He appeared in numerous operas by Rossini, Bellini, and Donizetti, creating roles including Belgioro in Rossini's *Viaggio a Reims* (1825), Pollione in Bellini's *Norma* (1831), and Carlo in Mercadante's *Il bravo* (1839). (31447) \$165



“The Brilliance of Her Voice Ensured her Success”

42. DORUS-GRAS, Julie 1805-1896

Role portrait as Isabella in Meyerbeer's Robert le Diable. Lithograph by Alexandre Lacauchie. Paris: Rigo Frères et Cie; Marchant, [1841]. 245 x 130 mm. On china paper. With "Rigo Frères et Cie r. Richer 7" at lower left, "Alex.dre Lacauchie" at lower right, and "Mme Gras. (Dorus)" below image. Dorus-Gras is depicted full-length, standing beside a cross, her left arm raised and pointing to the right. Published in the *Galerie des Artistes Dramatiques*. Margins cockled; hinges to right margin of verso. Béraldi VIII, p. 288, no. 1. Hall I, p. 380, no. 4.



Dorus-Gras had a rather infamous start to her career, singing Elvire in the Brussels performance of Auber's *La muette de Portici* on August 25, 1830 that anecdotally started the Belgian revolution. Upon joining the Paris Opéra in 1831 she created roles such as Alice in Meyerbeer's *Robert le diable* (1831), Eudoxie in Halévy's *La Juive* (1835), and Teresa in Berlioz's *Benvenuto Cellini* (1838).

"In 1849, when she sang at Covent Garden ... she was still, according to Chorley, 'an excellent artist, with a combined firmness and volubility of execution which have not been exceeded, and were especially welcome in French music'. She was not a particularly convincing actress, but the accuracy of her singing and the brilliance of her voice ensured her success." Elizabeth Forbes in *Grove Music Online*. (31390). \$150

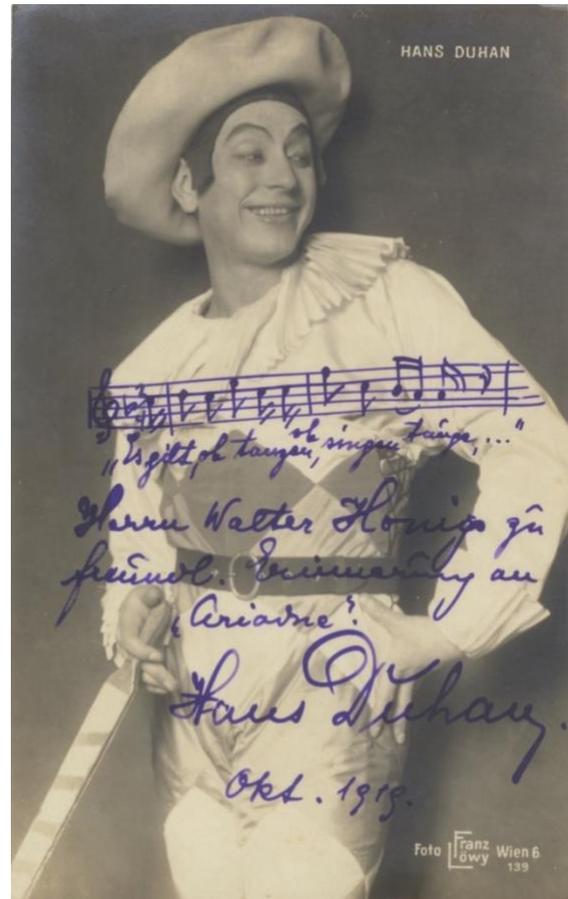
43. DUHAN, Hans 1890-1971

Role portrait postcard photograph with autograph signature of the Austrian baritone as Harlequin in *Ariadne auf Naxos* dated October 1919. Addressed to Walter Honig in Vienna. Studio of Franz Löwy in Vienna. With musical quotation "Es gilt, ob Tanzen, ob Singen taugt ..." from *Ariadne auf Naxos*, followed by "Herrn Walter Honig in freundl. Erinnerung an Ariadne." Slightly worn; verso foxed.

Austrian baritone Hans Duhan was particularly noted for his roles in Mozart operas. He doubled as both the Music Master and Harlequin in the premiere of the revised version of *Ariadne auf Naxos* (1916). (31791)* \$75

44. DUPREZ, Gilbert 1806-1896

Large role portrait lithographic caricature of Duprez as Arnold in Rossini's *Guillaume Tell*. Lithograph by Benjamin [Roubaud]. Paris: Aubert & Cie., [1842]. Image size 295 x 225 mm, sheet size 345 x 265 mm. On wove paper. Duprez is depicted full-length, standing, with a comically oversized head, his mouth open wide in song. With artist's signature to lower left, "Imp. d'Aubert & Cie." and bookseller's blindstamp "Bauger & Cie" to lower right, four-line poem beneath image. Published as part of the series *Pantheon Charivarique*, *Acteurs*, from the journal *Le Charivari*, with titling to upper margin.





Slightly worn and browned; very occasional foxing; small tear to upper left margin; remnants of early mount to verso. Béraldi II, p. 35, no. 5. Arrigoni & Bertarelli 1397.

French tenor and composer Gilbert Duprez started his career in Italy, starting in a number of operas by his friend Donizetti, most notably that of Edgardo in *Lucia di Lammermoor* (1835). His first performance at the Paris Opéra was in *Guillaume Tell*, where: "His 'chest' C, in spite of the disappointment of Rossini, who compared it to 'the squawk of a capon with its throat cut', aroused wild enthusiasm and affected the taste of the public, who would listen to *Guillaume Tell* only when Duprez was singing." Sandro Corti in *Grove Music Online*. Duprez went on to create the title roles in Berlioz's *Benvenuto Cellini* (1838) and Donizetti's *Dom Sébastien* (1843), as well as Albert in Auber's *Le lac des fées* (1839), Fernand in Donizetti's *La favorite* (1840), and Gaston in Verdi's *Jérusalem* (1847).

"Gradually he became the first great *tenore di forza*, despite a vocal tessitura limited in its lower range (as shown in his refusal to sing *Pollione* in *Norma* at Rome in 1834). In France he was praised as the first true Romantic tenor and for his excellent declamation and the smoothness of his *canto spianato*; but his acting style was said to be exaggerated. Presumably through forcing his voice, and also because of the great number of performances he gave during his years in Italy where he had to sing as many as six times a week, a decline set in early; Berlioz greatly admired him in the vigorous music of *Benvenuto Cellini* in 1838, though noting (*Mémoires*) that his voice had coarsened somewhat. The story of the famous tenor's rise and fall in Berlioz's *Les soirées de l'orchestre* is largely based on Duprez's career. He composed a number of operas and his writings include *L'art du chant* (1845) and *Souvenirs d'un chanteur* (1880), a valuable account of his times and distinguished contemporaries." *ibid*

Benjamin Roubaud (1811-1847) was a noted French printmaker known for his caricatures. His series *Panthéon Charivarique* was originally published in the journal *Le Charivari*, then printed separately by Aubert in 1842. (31386) \$350

45. DUPREZ, Gilbert 1806-1896

Role portrait as Arnold from Rossini's Guillaume Tell. Lithograph by Alexandre Lacachie. Paris: Rigo Frères; Marchant, [1841]. Image size 210 x 155 mm, sheet size 304

x 222 mm. On chine appliqué. Full-length, standing, holding sword and pointing with left arm. With "Lith Rigo Frères Pass. Saulnier, 19" at lower right and "Alexandre Lacauchie" at lower left. Published in the *Galerie des Artistes Dramatiques*. Slightly worn; minor soiling to right edge and blank margin; tape remnants and hinge mount to verso. Béraldi VIII, p. 288, 1. Hall I, p. 399, 9. Arrigoni & Bertarelli 1399. (31486) \$150



46. ERB, Karl 1877-1958

Postcard photograph of the German tenor as Palestrina in the eponymous opera by Hans Pfitzner. From the studio of C. Pietzner in Vienna, with studio and Magasin Metropole blindstamps to lower margin. Slightly worn.

Erb was a self-taught German tenor who made his professional debut in 1907. His career spanned over forty years and seventy roles including the principal Mozart roles, Parsifal, and Euryanthe. "A highpoint in his career was the first performance of Pfitzner's *Palestrina* in 1917, in which he took the title role with great distinction." Peter Branscombe in *Grove Music Online*. (31862) \$15

47. ERNSTER, Dezsó 1898-1981

*Role portrait photograph with autograph signature of the Hungarian bass as Ochs in *Der Rosenkavalier* dated New York, 1947. 255 x 206 mm. Half-length. Inscribed to John Honig. Somewhat worn; corners creased; scattered scratches and light soiling; lower left corner torn.*

*Imprisoned in Bergen-Belsen during World War II in the midst of a successful career in Europe, Ernster survived, and achieved renewed fame at the Metropolitan Opera in New York as well as at Covent Garden and Glyndebourne. (31833) * \$35*





48. FALCON, Marie-Cornélie 1814-1897

Role portrait as Rachel in Halévy's La juive. Engraving by Henry Robinson after Chapentier. [London]: David Bogue, 1844. Image size 202 x 155 mm, sheet size 263 x 180 mm. Line and stipple engraving on wove paper. Three-quarter length, in gown and long headscarf, within decorative border. From Heath's *Beauties of the Opera and Ballet*, London, 1844. Slightly worn and browned; foxing to margins and verso; tape to verso. Hall II, p. 4, 1.

French soprano Marie-Cornélie Falcon made her debut in 1832 at the Paris Opéra in Meyerbeer's *Robert le diable*. She went on to create the roles of Valentine in Meyerbeer's *Les Huguenots* (1836), Rachel in Halévy's *La juive* (1835) and the title role in Louise Bertin's *Esmeralda* (1836). Unfortunately, her success took a toll on her voice, and by the early 1840s she had to retire permanently from the stage. *"In later years the designation 'Falcon soprano' was given to the type of roles in which she excelled, and those written expressly for her give some indication of her vocal strengths.*

Using little ornamentation, she specialized in long lyrical lines, large upward leaps and sustained high notes. Her voice was noted for its crystalline clarity, and the ease with which it could rise above an orchestra, aided by a fast, narrow vibrato. Despite the strength of her top and bottom registers, Gilbert Duprez (who sang with her several times) suggested that her inability to create a smooth link between the two contributed to her vocal demise." Robinson and Walton in *Grove Music Online*. (31405) \$65

49. FEINHALS, Fritz 1869-1940

Role portrait postcard photograph with autograph signature of the German baritone as Wotan dated Vienna, March 1913. Addressed to Walter Honig in Vienna. Studio of Hermann Leiser in Berlin. Slightly worn.

German baritone Fritz Feinhals portrayed Wagnerian roles throughout his career, performing in Vienna, Paris, New York, and London. He created the role of Borromeo in Pfitzner's opera *Palestrina* (1917). (31830)* \$50

50. FIEDLER, Arthur 1894-1979

Studio photograph with autograph signature of the noted American conductor dated 1942. 255 x 207 mm. Black and white glossy. Bust-length. Inscribed "Sincerely yours." Together with a typed letter signed to G. John Honig in Madison, New Jersey dated December 14, 1942 on "Pops" letterhead. Fiedler thanks Honig for his kind letter and states that he is enclosing a signed photograph. Photograph slightly creased and scratched; minor soiling to letter, not affecting text or signature.

Fiedler is best known as the longtime conductor of the Boston Pops as well as the summer season of the San Francisco Symphony Orchestra.



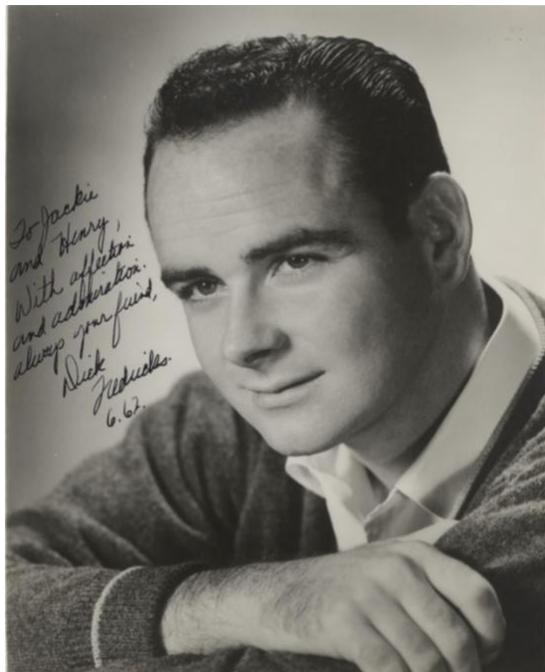


"Fiedler's force of personality and eclectic approach to music (he frequently extended the orchestral repertory to include show-tune medleys and arrangements of popular songs in a variety of styles) combined with commercial success in a great quantity of television, radio and recording work to bring him a wide reputation at home and abroad." Bernard Jacobson in *Grove Music Online*. (31821) * \$50

51. FORD, Ernie 1919-1991

Portrait photograph of "Tennessee" Ernie Ford, signed "Ernie" and inscribed to Marilyn Horne. Ca. 1980. 253 x 202 mm. Color, glossy. Ford is depicted in hunting gear and wearing the hat of the Grand National Quail Club. Inscribed and signed in black ink: *To Marilyn- with Love Ernie.*"

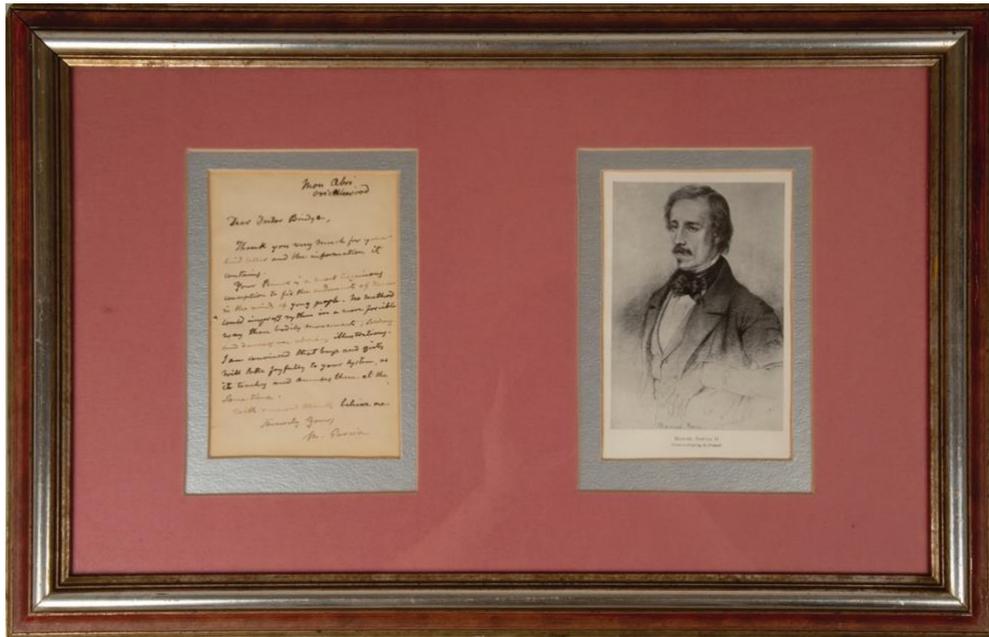
Country-western star "Tennessee" Ernie Ford had a number one hit *Sixteen Tons* as well as many other popular songs and albums, including a collection of gospel recordings. He was a frequent attendee at the celebrity-filled Grand National Quail Hunt in Enid, Oklahoma. (31468) \$100



52. FREDRICKS, Richard b. 1933

Portrait photograph signed and inscribed to Marilyn Horne dated June 1962. 8" x 10" (256 x 202 mm). Inscribed and signed in black ink: *"To Jackie and Henry, With affection and admiration. Always your friend, Dick Fredricks. 6. 62."*

American baritone Richard Fredricks made his debut with the New York City Opera in 1960, where he created the role of role of Captain MacFarlane in Beeson's *Lizzie Borden* (1965). He began appearing at the Metropolitan Opera in 1976, and has gone on to perform throughout the United States, starring alongside Patricia Neway, Plácido Domingo, Beverly Sills, and Renata Scottò, among others. (31453) \$35



53. GARCÍA, Manuel 1805-1906

Autograph letter signed "M. García" to "Doctor Bridge" (possibly the composer Sir Frederick Bridge, 1844-1924). 1 page. Octavo. In ink. No date, but written from Mon Abri, Cricklewood, García's home from 1885 until his death. In English. Slightly browned with light horizontal crease.

García responds to Bridge's primer with great praise: *"Your primer is a most ingenious conception to fix the rudiments of music in the minds of young people. No method could improve rhythm in a more forcible way than bodily movement ... I am convinced that boys and girls will take joyfully to your rhythm, as it teaches and amuses them at the same time."*

Together with a printed reproduction of a portrait drawing of Garcia, image size 145 x 100 mm. Double-matted and framed, overall size 370 x 580 mm.

Manuel García II, a noted baritone and singing teacher, was the son of the composer and singing teacher Manuel García (1775-1832).

"His Mémoire sur la voix humaine, presented to the Académie des Sciences (Paris, 1841), was the foundation of all subsequent investigations into the voice, and his invention of the laryngoscope (1855) brought him world fame. His Traité complet de l'art du chant (1840-47) remained a standard work for many years. He was a professor at the Paris Conservatoire (1847-50), and at the RAM, London (1848-95); he spent the latter half of his life in England. His school of singing, a perfection of his father's methods, produced remarkable results. His pupils included Jenny Lind, Hans Hermann Nissen, Erminia Frezzolini, Julius Stockhausen, Mathilde Marchesi, Charles Bataille and Charles Santley." James Radomski and April Fitzlyon in *Grove Music Online*.

García's correspondent could be Sir Frederick Bridge, although his published primers were on counterpoint. (31379) \$275

54. **GARRICK, David 1717-1779**

Role portrait as Richard III. Colored engraving by E.J. Portbury after William Hogarth. [1833]. Image size ca. 170 x 240 mm, sheet size 224 x 296 mm. On wove paper. Garrick is depicted full-length, seated, wearing royal robes, inside a tent. With "Hogarth, Pinxt." and "Portbury, Sculpt." outside pictorial arched border and titling "Garrick as Richard 3rd" as well as an excerpt from the play within border. Published in



Trussler: *The Works of William Hogarth*, London, 1833. Slightly worn and browned; minor soiling; remnants of former mount to verso. Hall II, p. 102, 260. (31863) \$75



55. **GIRARDI, Alexander 1850-1918**

Postcard photograph with autograph signature of the Austrian tenor and actor. Addressed to Walter Honig in Vienna. Postmarked October 24, 1913. Studio of Ludwig Gutmann in Vienna. Slightly worn; annotations in pencil to verso.

"For over 40 years the much loved, popular favourite of the Vienna theatre, [Alexander Girardi] created roles in more than 50 musical plays and operettas, chiefly at the Theater an der Wien, where he was engaged from 1874 to 1896 and again from 1902 to 1905. He inspired many characters in Johann Strauss operettas ... His inimitable humour and expressiveness are preserved in four recordings made in 1903." Elizabeth Forbes in *Grove Music Online*. (31795) * \$45

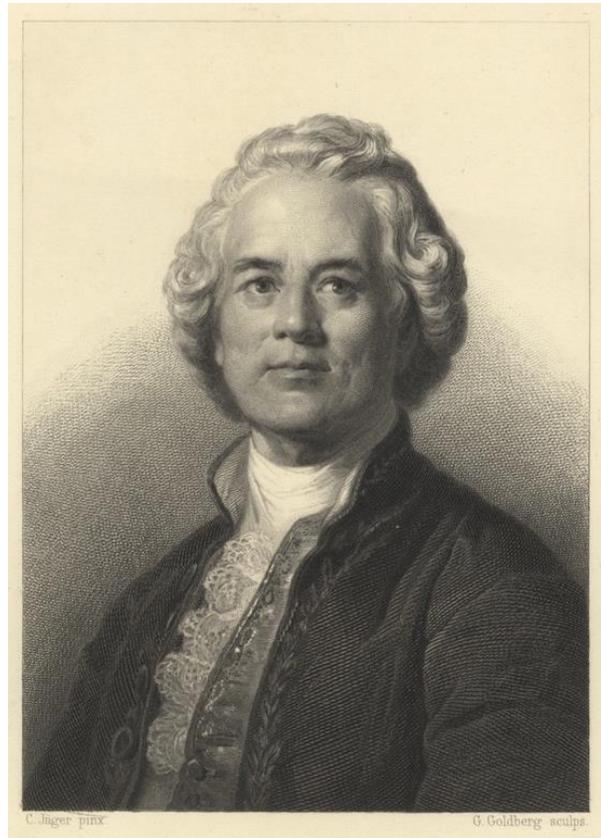
56. **GLUCK, Christoph Willibald 1714-1787**

Portrait engraving by G. Goldberg after Carl Jäger. Ca. 1874. Image size 180 x 130 mm, sheet size 370 x 274 mm. On heavy wove paper. Bust-length. With "C. Jäger pinx." and "G. Goldberg sculps." directly below image. Reproduced in the *Gallery of Great Composers*, 1874. Slightly worn and soiled; remnants of former mount to verso.

Gluck is renowned for his contributions to opera through significant reforms during the early Classical period. His celebrated operas include *Orfeo ed Euridice* (1762), *Alceste* (1767), *Iphigénie en Aulide* (1774), and *Armide* (1777).

"More successfully than any of his contemporaries, [Gluck] translated the widespread agitation for reform of opera and theatrical dance on the part of European intellectuals into actual works for the stage, first in pantomime ballets and Italian serious operas for Vienna and then in operas of various sorts for Paris. His long experience in setting Metastasian drammi per musica and his work in Vienna as music director of the Burgtheater (court theatre) were not without utility in these more innovative efforts." Bruce Alan Brown and Julian Rushton in *Grove Music Online*.

German painter Carl Jäger (1833-1887) is best known for his illustrations of the works of Schiller and portraits of prominent personalities, including a series of German composers. (31412) \$150



Orpheus and Eurydice

57. GLUCK, Christoph Willibald Ritter von 1714-1787

Euridice amor ti rende. Engraving by Noël le Mire after Charles Monnet. 1764. 268 x 213 mm. On laid paper. Depicting Orpheus leading the blind Eurydice through a forested landscape. Signed and dated in the plate, with "C. Monnet inv. del. 1764" to lower left, "N. le Mire Sculp." to lower right, and titling and "atto II. Sce II." beneath image. Slightly worn; trimmed within platemark; hinge mount to verso. Hédou 414. Portalis & Béraldi II, p. 647, 131.

The first version of Gluck's *Orfeo ed Euridice* (in Italian) premiered in Vienna at the Burgtheater on October 5, 1762. It was published in 1764 by Duchesne in Paris with the present engraving as a frontispiece.

Charles Monnet (1732-ca.1808) was a French painter and illustrator known for his mythical scenes as well as for his depictions of the French Revolution. Noël le Mire (1724-1801) was one of the most active engravers in Paris during the 18th century. (31394). \$375

58. **GOLDMAN, Edwin Franko 1878-1956**

Program for a concert by The Goldman Band, Central Park, June 20, 1941, with the autograph signature of the conductor to head in blue ink. 315 x 158 mm. Featuring performances of works by Richard Franko Goldman as well as by Gliere, Berlioz, Dvorak, Mozart, Rachmaninoff, Rimsky-Korsakov, and Wagner. Slightly worn and browned; creased at folds.

American conductor Edwin Franko Goldman was a major figure in the history of band music, promoting works as art as well as entertainment. This was a precursor to the creation of the modern wind ensemble under Frederick Fennell. The Goldman Band continued under the direction of Goldman's son Richard until 1979. (31822) * \$50



59. **GRECO, Norina 1915-2007**

Portrait photograph with autograph signature of the Italian soprano. 182 x 125 mm. Bust-length. Ca. 1942.

Greco came to the United States as a child and grew up in New York. She made her debut at the Hippodrome in 1937 and then joined the Metropolitan Opera for seasons 1940-42. After a successful touring career, she returned to her native Italy where she taught for decades. (31842) * \$30

Edwin Franko Goldman
 TWENTY-FOURTH SEASON
ON THE MALL—CENTRAL PARK
 BY COURTESY OF FIORELLO H. LA GUARDIA, MAYOR OF THE CITY OF NEW YORK

The DANIEL GUGGENHEIM MEMORIAL CONCERTS
 Given by
THE GOLDMAN BAND
 EDWIN FRANKO GOLDMAN, Conductor
 RICHARD FRANKO GOLDMAN, Associate Conductor

These Concerts are the gift of
 THE DANIEL AND FLORENCE GUGGENHEIM FOUNDATION
 for the benefit and enjoyment of the people of New York

IMPORTANT NOTICE

In order to preserve the unity and continuity of the programs given by the band, the attention of the audience is called to the new policy of interpolating no extra numbers among those on the printed programs. If the applause of the audience warrants, the band will gladly render extra numbers of a light nature after the close of the regular concert.

Third Concert, Friday, June 20th, 1941
 (Program subject to change without notice)

PART I.

1. **PROCESSION OF NOBLES (Cortège), from "MLADA"** **NICHOLAS RIMSKY-KORSAKOV**
 1844—1908
During the season of 1869—1870, the Director of the Imperial Theatres of St. Petersburg conceived the idea of staging an elaborate "Opera-Ballet" based on a subject from the Slavic Mythology. For this work, to be known as "Mlada", he commissioned music from Cui, Borodin, Moussorgsky and Rimsky-Korsakov, the leading representatives of the new Russian school. The project was never realized, however, and most of the music which the composers had written found its way into other of their works.

2. **OVERTURE—"BEATRICE AND BENEDICT"** **HECTOR BERLIOZ**
 1803—1869
"Beatrice and Benedict," a Comic Opera in two acts, was brought out at Baden in 1862 and was very well received. The book is founded on Shakespeare's "Much Ado About Nothing". Little or nothing is known of the opera today, but the overture, which is a very delightful and sparkling one, is occasionally played. This special arrangement was made for the Goldman Band.

3. (a) **A SENTIMENTAL JOURNEY** **RICHARD FRANKO GOLDMAN**
 1910—
 (b) **RUSSIAN SAILORS DANCE—THE RED POPPY** **REINHOLD GLIERE**
 1874—
(a) "A Sentimental Journey" was written directly for concert band and conceived purely in wind-instrument colors. It is thus a work designed to exploit the possibilities of the wind-band as a medium for contemporary expression. The composition is in the style of a symphonic overture based on a type of native material. Snatches of two early American minstrel tunes are introduced and developed episodically. The principal material is original, but has a "grass-roots" character. Much use of dissonant bass progressions is made throughout the work. The final portion of the piece is a march-like movement in massive dissonant chords over a strongly marked ostinato. "A Sentimental Journey" was completed in January, 1941.
 (b) This very thrilling number is perhaps the best-known portion of the Ballet "The Red Poppy." The composer was born at Kiev, Russia and was a pupil of Taneiev and Ivanow. He later on became professor of music at the Conservatory in Moscow.

4. **FINALE from "THE NEW WORLD SYMPHONY"** **ANTONIN DVORAK**
 1841—1904
"The New World Symphony" was written during Dvorak's temporary residence in America. It was first performed on December 15, 1893, in the presence of the composer, by the Philharmonic Society of New York, under the direction of Anton Seidl.
 When he came to this country in 1892 Dvorak immediately interested himself in the study of Indian, and more especially, of the Negro melodies of his new home. In this symphony are embodied some of the melodies he had found. The thematic material, if not made entirely of these tunes, is fundamentally based upon them. The Largo is the best known movement of the work. The arrangement of the Finale used at this concert was made specially for the Goldman Band by Erik W. G. Leidzen.

PART II.

5. **OVERTURE—RIENZI** **RICHARD WAGNER**
 1813—1883
It was during a summer's sojourn in Dresden, in 1837, that a perusal of Bulwer Lytton's novel "Rienzi," inspired Wagner with the idea of writing a grand historical

**THE GOLDMAN BAND CAN BE HEARD ON VICTOR
 AND COLUMBIA RECORDS**

60. **GUTHEIL-SCHODER, Marie 1874-1935**

Role portrait postcard photograph with autograph signature of the noted German soprano as Carmen dated April 1913. Addressed to Walter Honig in Vienna. Slightly worn and soiled.

Gutheil-Schoeder made her professional debut in 1891 in Weimar. In 1895, her successful performance as Carmen led to an engagement at the Vienna Staatsoper with Mahler. She was well-known both for her performances of Mozart and for her association with Richard Strauss, who coached her for the Vienna premières of both *Elektra* and *Der Rosenkavalier* (Octavian); she also appeared as Salome. Earning respect for her support of avant-garde composers, she premiered Schoenberg's *Erwartung* in 1924. (31784) * \$35



61. **GUTHEIL-SCHODER, Marie 1874-1935**

Three role portrait postcard photographs of the German soprano.

- As Elektra, 1915, from the studio of Madame d'Ora (Dora Kallmus)
- As Salome, undated (most likely 1918), from the studio of Madame d'Ora
- As Marta in Tiefeland, undated (most likely 1908), without studio information

Slightly worn and browned; small crease to Tiefeland. (31857) *

\$50





62. HAYDN, Joseph 1732-1809

*Fine portrait engraving by F. A. Andorff after Carl Jäger. Ca. 1874. Image size 180 x 130 mm, sheet size 370 x 274 mm. On heavy wove paper. Bust-length. With "C. Jäger pinx." and "F. A. Andorff sculps." directly below image. Reproduced in the *Gallery of Great Composers*, 1874. Slightly worn, with minor soiling to margins; remnants of former mount to verso.*

German painter Carl Jäger (1833-1887) is best known for his illustrations of the works of Schiller and portraits of prominent personalities, including a series of German composers. (31414) \$135

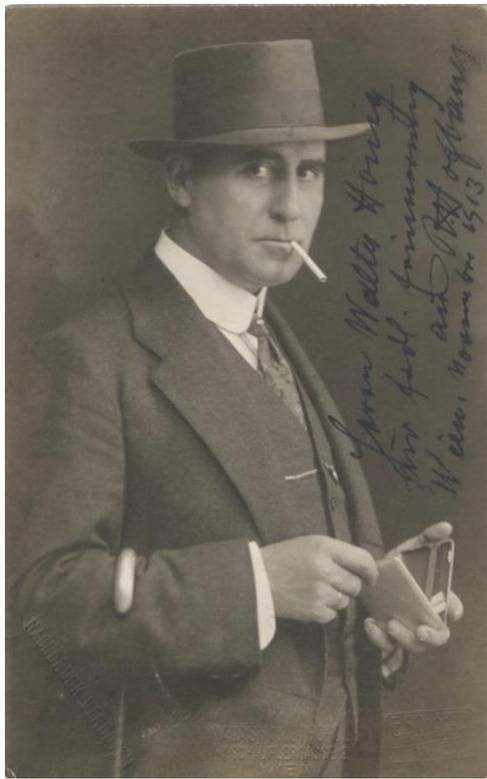
C. Jäger pinx. F. A. Andorff sculps.

63. HEATH, Frederick 1810-1878

Leaving the Opera. Hand-colored engraving by Frederick Heath after Eugène Lami. London; Paris: Fisher, Son & Co; H. Mandeville, [1843]. Image size 103 x 163 mm, sheet size 200 x 265 mm. On wove paper. The print depicts the lobby of a theatre with crowd of people exiting to the left. With artists' names, titling "Leaving the Opera" "Sortie de l'Opera" "Aus der Kommen," and imprint beneath image. Published *The American in Paris* (Heath's Picturesque Annual, 1843). Slightly browned; remnants of former mount to upper corners and verso.



Frederick Heath was a member of the notable Heath family of English engravers. They produced numerous illustrations throughout the 19th century, especially in their own published works, such as the series *Book of Beauty* and *Picturesque Annual*. Eugène Lami (1800-1890) worked in a range of visual arts and specialized in depiction of Parisian society. (31893) \$65



64. HOFBAUER, Rudolf 1874-?

Postcard photograph with autograph inscription and signature ("R. Hofbauer") of the German baritone dated November 1913. Addressed to Walter Honig in Vienna. Studio of E. Schöfer in Vienna. Blindstamps of E. Schöfer and Magasin Metropole to lower margin of recto. Slightly worn and soiled.

German baritone Rudolf Hofbauer starred in operettas in both Vienna and Berlin; he later moved into weightier roles at the Vienna Court Opera and the German Opera in Berlin. Hofbauer also appeared in several silent films made between 1918 and 1924. (31799) * \$25

Early Photographs of Horne

65. HORNE, Marilyn b. 1934

Group of photographs from Horne's performance on Arthur Godfrey's television show Talent Scouts, 1955. 7 photographs, each 90 x 130 mm. Black and white, glossy. In a blue cardstock Kodak "Album Prints" wrapper with Horne's manuscript annotation to upper, "The Arthur Godfrey Show 1954[!]."



Horne auditioned for *Talent Scouts* in Los Angeles, singing for radio star Goodman Ace (1899-1982). She recounts the experience in her autobiography, *Marilyn Horne: The Song Continues*, p. 72:

Goodman, a brusque, Runyonesque, heart-of-gold character, had had a bellyful of talent by the time I got to him.

"Okay, kid, whatcha gonna do?" he queried disinterestedly.

"I'm going to sing an operatic aria."

"Esshhh," sighed Goodman, obviously not bowled over by my announcement. He sat back with his eyes closed as I sang "Ritorna vincitor" from Aida. When I finished, his eyes were wide open.

"What else can you do, kid?" he asked enthusiastically.

This time I sang a popular song of the day, and when I finished, Goodman blasted me.

"Are you crazy to sing junk like that with a voice like yours!"

"Listen," I shot back, "I'll sing anything!"

"That's the most ridiculous thing I've ever heard. You stick to opera, kid."

She was given a spot on the show in 1955, and performed "Un bel dì" from *Madame Butterfly*. In Horne's words: "I sang the hell out of [it] and won." It was her first appearance on national television, and her success meant that she was able to sing on Godfrey's radio show every day for a week. (31898) \$60



66. HORNE, Marilyn b. 1934

Group of role portrait photographs dating from Horne's early career in Gelsenkirchen, 1957-1960. All identified on verso in Horne's hand. Slightly worn.

Five photographs:

- From *Simon Boccanegra*, 1957. 122 x 91 mm. Colour, glossy.
- From Handel's *Ezio*, 1958. 121 x 89 mm. Colour, glossy.
- From Handel's *Ezio*, 1958. 138 x 90 mm. Black and white, semi-glossy, postcard.
- From *Wozzeck*, 1960. 138 x 90 mm. Black and white, semi-glossy, postcard.
- From *La Bohème*, 1960. 240 x 175 mm. Black and white, glossy.

After being invited by Igor Stravinsky to perform at the 1956 Venice Festival, Horne remained in Europe, performing for three seasons with the Gelsenkirchen Opera. This small city in Germany's industrial west significantly raised its artistic profile with the opening of the modernist Musiktheater im Revier in 1959. (31896) \$150

67. HORNE, Marilyn b. 1934

Photograph of Marilyn Horne with Jim Nabors, Andy Griffith, Shirley Jones, Tennessee Ernie Ford, and Ronnie Schell. From the television special Friends and Nabors, 1966. Image size 335 x 257 mm, overall size 474 x 380 mm. Matted, glazed, and framed.

After rising to fame as the lovable Gomer Pyle, Jim Nabors embarked on a singing career, releasing hit albums and becoming a regular on the variety show circuit. Before hosting his own regular series, *The Jim Nabors Hour* (1969-71), he starred in a number of specials, including *Friends and Nabors*, which aired on October 12, 1966. Marilyn Horne was one of the headline guests and appears in this photograph along with her costars. (31469) \$100



68. HORNE, Marilyn b. 1934

Black-and-white photograph of Horne with Wally Toscanini, daughter of the noted conductor. No date, but ca. 1970. 242 x 298 mm. With identification in Horne's autograph to verso. Slightly worn and soiled.

Wally Toscanini (1900-1991) was the daughter of famed Italian conductor Arturo Toscanini. She devoted most of her life to charitable causes, raising money for orphans in Italy, as well as for the restoration of La Scala. (31908) \$25

Horne & Bernstein

69. HORNE, Marilyn b. 1934

Candid colour photograph of Horne with Leonard Bernstein entering the Plaza Hotel in New York following the opening of Carmen. 88 x 128 mm. Photograph by Mary Lou Kelowski, with her handstamp dated September 19, 1972 and identification in Horne's autograph to verso. Slightly worn. Possibly unpublished.

Horne starred in Bizet's *Carmen* for a short production run at the Metropolitan Opera in New York conducted by Leonard Bernstein, immortalized by the Deutsche Grammophon recording released in 1973. (31912) \$45





70. HORNE, Marilyn b. 1934

Photographic colour interpositive with Luciano Pavarotti and Joan Sutherland, ca. 1975. 124 x 99 mm. 120 mm, with "928 Kodak Safety Film" printed to left upper margin. Upper right margin slightly chipped. (31919) \$125

Horne, Pavarotti, and Sutherland Dining Together

71. HORNE, Marilyn b. 1934

Candid photograph of Horne, Luciano Pavarotti, and Joan Sutherland enjoying a meal together at an unidentified restaurant. 126 x 177 mm. Color, glossy. With Kodak date stamp to verso, April [19]81, identified (apparently incorrectly) as having been taken on New Year's Eve during Sutherland's 1990 Covent Garden farewell concert in London. Possibly unpublished. (31913) \$100





72. **HORNE, Marilyn b. 1934**
Colour photograph by Robert Cahan of Horne as Arsace with Montserrat Caballé as Semiramide in the acclaimed 1981 production of Rossini's opera by the San Francisco Opera in 1981. Slightly worn and soiled.

Caballé (1933-2018) was a distinguished Spanish soprano, often regarded as Maria Callas's successor. (31911) \$35

73. **HORNE, Marilyn b. 1934**

Large broadside for a recital by Marilyn Horne at La Fenice in Venice, April 14, 1982 including songs and arias by Bizet, Wolf, Handel, Rossini, and de Falla, with Horne accompanied by Martin Katz. Signed by Horne. 1,000 x 350 mm. Rolled. (31472). \$40

74. **HORNE, Marilyn b. 1934**

Large broadside for a concert featuring Marilyn Horne at the Teatro Malibran in Venice, April 21, 1982 with I Soloisti Veneti conducted by Claudio Scimone in a program including works by Handel and Vivaldi. Signed by Horne. 1,000 x 350 mm. Rolled. (31473). \$75

75. **HORNE, Marilyn b. 1934**

Large broadside for a performance of Handel's Orlando at La Fenice in Venice, April 1985 with Horne as Orlando, conducted by Charles Mackerras and directed by Virginio Puecher. Signed by Marilyn Horne. 1000 x 350 mm. Rolled.

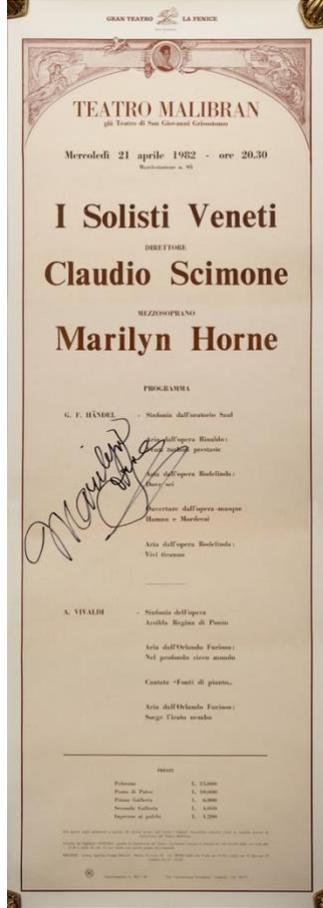
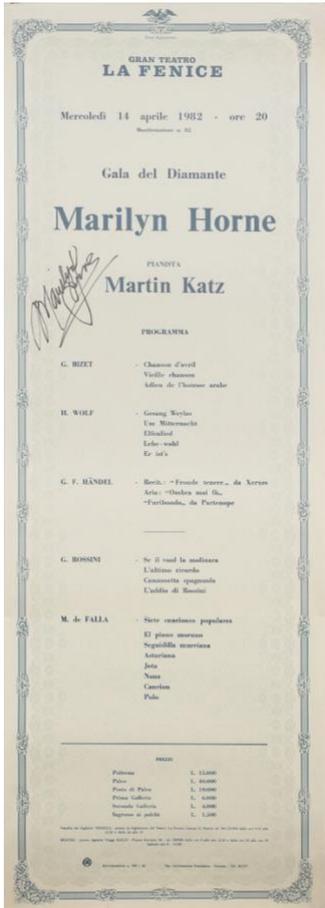
The production of Handel's *Orlando* was recorded live and released by *Mondo Musica* in 1999. Reviewing the CD, Robert Levine writes, "*Orlando is a great role, filled with arias and scenes acrobatic, tender, and exclamatory. Marilyn Horne was in control of her awesome powers—her breath control, fluidity, big, round tones, impeccable diction, and sheer intelligence still astound after all these years.*" *ClassicsToday.com*. (31471). \$75

76. **HORNE, Marilyn b. 1934**

Broadside for a performance of Rossini's Tancredi at the Gran Teatre del Liceu in Barcelona, May 1989, with Horne as Tancredi, conducted by Henry Lewis, directed by Pier-Luigi Pizzi. Signed by Horne. 400 x 290 mm. Slightly creased.

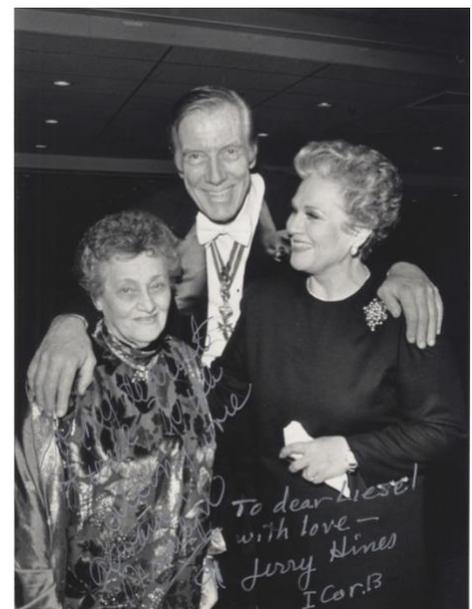
Rossini's *Tancredi* was first performed in Venice at the Teatro La Fenice on February 6, 1813. Marilyn Horne has sung the title role throughout her career, always to great acclaim. Horne was married to the Afro-American conductor Henry Lewis from 1960 to 1979 (separated in 1974).

"Rossini asks everything of a singer that can be done vocally. It's a very special opera for me. I've been singing it for 15 years. The character of Tancredi is a favorite of mine; he's got a lyrical-romantic quality I don't often find in the Rossini parts I do. The tragic ending is so spectacular, so unexpected." Marilyn Horne, in an interview for the *Chicago Tribune* (January 22, 1989). (31493) \$100



77. **HORNE, Marilyn b. 1934 and Jerome HINES 1921-2003**
 Signed photograph of Horne and the American operatic bass Jerome Hines together with an unidentified woman, in all likelihood Liesel Hilfreich, to whom the photograph is inscribed. Ca. 1990. 252 x 202 mm. With an autograph inscription signed by both Horne and Hines. With "New Jersey Newsphotos" credit to verso.

Hilfreich was private secretary and companion to the noted opera singer Maria Jeritz (1887-1982). (31498) \$75





78. HOROWITZ, Vladimir 1903-1989, Arturo TOSCANINI 1867-1957 and Bruno WALTER 1876-1962

Photograph of the three musicians backstage, Los Angeles, 1939. 207 x 253 mm. Black and white glossy. Three-quarter length, Horowitz in center facing front, Toscanini quarter-left, Walter in profile. With identification in Horne's autograph and typed note to verso: "This is a rare picture taken backstage, Philharmonic Auditorium, Los Angeles, at Horowitz' concert under management of late Impresario L.E. Behymer, circa 1944. Toscanini was in a box...

This is where Horiwitz said to some one (anent Papa Toscanini's criticism of something in his playing), You see why I am happy when Papa T. is not in the audience; he can hear a fly-speck." Slightly worn.

The photograph was taken backstage at the Philharmonic Auditorium in Los Angeles at a concert given by Horowitz with Toscanini and Walter in attendance. The identification on the photo dates it at ca. 1944; it may, however, date from the recital given December 7, 1939 in which Toscanini was known to be in attendance. (31897) \$50

79. IRVING, Henry 1838-1905

Role portrait as Macbeth. Hand-coloured engraving by Moritz Klinkicht after V.W. Bromley. [ca. 1875]. Image size 168 x 119 mm, sheet size 258 x 180 mm. On wove paper. Full length, standing, in tunic with sword and cloak, arms outstretched, within ruled border. Signed "M Klinkicht" and "V.W. Bromley" in the plate, with "Irving as Macbeth" printed below image. Light uniform browning; edges slightly worn, not affecting image. Hall II, p. 291, 199.

Sir Henry Irving was the most famous stage actor of his generation, and the first actor to gain knighthood. He spent most of his career at the London Lyceum Theatre, where he managed every aspect of his performances. Shakespearean leads were his hallmark, but he portrayed a wide variety of characters in a range of plays. Irving's persona figured prominently in his acting, sometimes dividing critics on his style, but his unique success and legacy cannot be overstated. (31859) \$60



IRVING AS MACBETH.



80. JAGEL, Frederick 1897-1982

Portrait photograph with autograph signature of the American tenor. 255 x 206 mm. Bust-length. Studio of Lumiere in New York. Inscribed "To G. John Honig with my best regards Sincerely Frederick Jagel Metropolitan Opera Season 41/42." Slightly worn; upper left corner creased.

Jagel began his career as Federico Jeggelli in Italy before returning to the United States. He made his Metropolitan Opera debut in 1927 and continued to perform there until 1950, starring as Peter Grimes in the first production of the opera there in 1948. (31835)* \$30

81. JARNO, Josef 1866-1932

Role portrait postcard photograph with autograph signature of the Austrian actor as Mephisto. Addressed to Walter Honig in Vienna. Signed and dated September 27, 1913 on verso. With blindstamp of Magasin Metropole to lower left of recto. Slightly worn; minor wear to verso.

Austrian actor and director Josef Jarno led several theaters in Vienna, including the Josefstadt, the Fürst, and the Renaissance-Bühne. He was instrumental in bringing modern foreign drama to the Austrian stage. (31796)* \$25



82. JEPSON, Helen 1904-1997

Portrait photograph with autograph signature of the American soprano. 252 x 204 mm. Bust-length. Inscribed "To G. John Honig Swell Wishes Helen Jepson." Studio of De Bellis, New York, with handstamps and date of May 17, 1942 to verso.

Jepson made her debut at the Metropolitan Opera as Helene in John Laurence Seymour's *In the Pasha's Garden* (1935) and first sang with the Chicago Grand Opera as Thais and at San Francisco as Martha in that same year. She continued to appear regularly with both the Metropolitan and Chicago companies until 1942. (31841)* \$40



83. **JERITZA, Maria 1887-1982**

Role portrait postcard photograph of the noted Czech soprano as Aphrodite. Addressed to Walter Honig in Vienna. Inscribed and signed on verso. Slightly worn and soiled.

Maria Jeritza, a Czech soprano long associated with both the Vienna State Opera and the Metropolitan Opera, was one of the greatest singers of her generation, celebrated not only for her singing but for her acting as well. She created Ariadne (both versions, 1912 and 1916) and the Empress in *Die Frau ohne Schatten* (1919) for Richard Strauss, and Puccini wrote Turandot for her; she also excelled as both Salome and Jenůfa. She gave her debut at the Metropolitan Opera in New York in 1921 as Marietta in Korngold's *Die tote Stadt* and appeared on that opera's stage no fewer than 290 times in 20 roles. (31505) * \$75



84. **JERITZA, Maria 1887-1982 et al.** *Three role portrait postcard photographs of the three leads of the 1914 Vienna production of Puccini's Girl of the Golden West. All dated 1914 and from the studio of L. Gutmann in Vienna. Slightly worn; small tear to Hofbauer portrait.*

Jeritza as Minnie, British-American tenor Alfred Piccaver as Dick Johnson and German baritone Rudolf Hofbauer as Sheriff Jack Rance.

"La fanciulla del West is a remarkable instance of self-renewal on the part of a composer who would seem to have exhausted a vein in which feminine softness predominates. The opera's atmosphere is unyieldingly masculine, at times brutal, the harmonies more astringent than ever before with plentiful use of whole-tone chords and unresolved dissonances, the rhythms vigorous, sometimes syncopated and the lyrical moments comparatively few. The influence of Debussy and the Richard Strauss of Salome is clear, though, as always, perfectly integrated within the composer's personal style." Julian Budden in *Grove Music Online*. (31856) \$30



85. JOHNSON, Edward 1878-1959

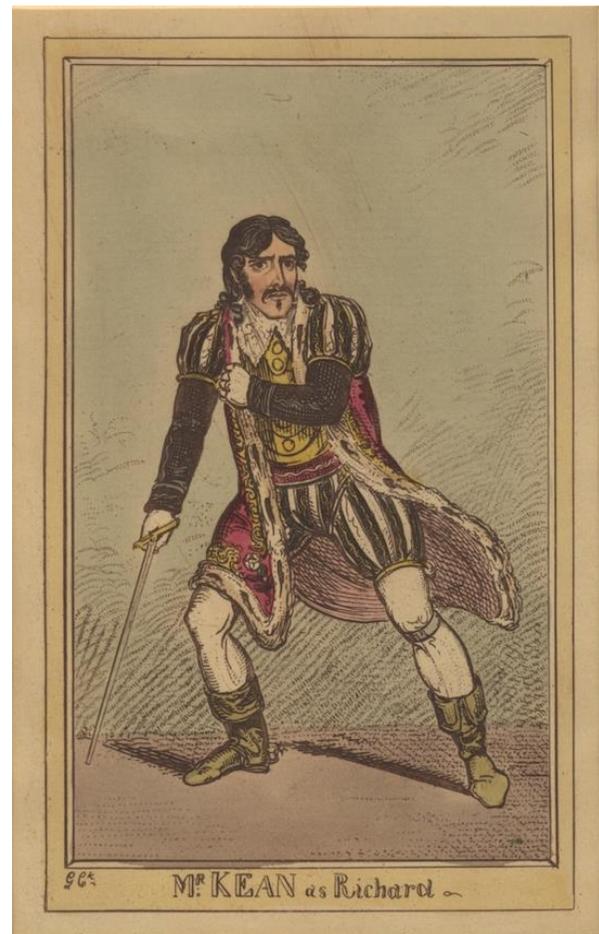
Portrait photograph with autograph signature of the Canadian tenor and impresario. 251 x 201 mm. Bust-length. Inscribed "To G. John Honig with my compliments and good wishes of Sincerely yours Edward Johnson NY 1942" on recto.

Johnson began his career in Boston and New York before moving to Italy where he had great success as Edoardo Di Giovanni. He then returned to the U.S. and was a leading tenor in Chicago and at the Metropolitan Opera in New York. In 1935, he became general manager of the Met, a position he held until his retirement in 1950. (31840) * \$30

86. KEAN, Edmund 1787-1833

Role portrait as Richard III. Hand-coloured engraving by F.W. Pailthorpe after George Cruikshank. [ca. 1880]. Image size 177 x 108 mm, sheet size 228 x 128 mm. On laid paper. Full length, standing, in tunic with sword and cloak; plain frame border. "G Ck" and "Mr. Kean as Richard" to plate below image. Mounted to cream mat with plain gold border, overall size 326 x 277 mm. Light uniform browning; edges worn, not affecting image. Hall II, p. 350, 135.

Edmund Kean was one of the most celebrated Shakespearean actors of his generation, performing on both sides of the Atlantic. His fame and notoriety during his short career led to a number of theatrical works based on his life. The present engraving, by illustrator F.W. Pailthorpe (1838-1914), is a well-documented forgery of the 1814 original by George Cruikshank (1792-1878). (31861) \$125





87. KIPNIS, Alexander 1891-1978

Portrait photograph with autograph signature of the noted Ukrainian bass. 250 x 200 mm. Head-and-shoulders. Studio of Max Raymer, New York. Inscribed "To G. John Honig with kindest regards" and dated 1942. Slightly worn.

Kipnis began his career in Europe as a lead in Berlin and Vienna. He was appearing in the Americas at the same time, and became a U.S. citizen in 1934. He concluded his career at the Metropolitan Opera in New York, retiring in 1946.

"With a voice of wide range and variety of colour, as well as of unusual refinement and flexibility for a bass, he also made his mark as a lieder singer, contributing extensively and valuably to the albums of the Hugo Wolf and Brahms Song Societies." . Desmond Shawe-Taylor in Grove Music Online. (31836) * \$50

88. KIRSTEN, Dorothy 1910-1992

Role portrait photograph with autograph signature of the American soprano. 252 x 202 mm. Half-length. Inscribed "To John Honig With every good wish Sincerely Dorothy Kirsten."

Kirsten "made her début at the New York City Opera, as Violetta, in 1944, and at the Metropolitan, as Mimì, the following year; she sang at the Metropolitan intermittently for 30 years, making her farewell as Tosca in 1975. Her roles in the house included Violetta, Louise (which she had studied with Charpentier), Marguerite, Gounod's Juliet, Manon Lescaut (her favourite part), Minnie and Fiora (L'amore dei tre re). She also appeared regularly at the San Francisco Opera, where she undertook Cressida in the American première of Walton's opera in 1955 and sang Blanche in Poulenc's Dialogues des Carmélites. She also appeared in the film The Great Caruso (1951). Kirsten recorded extracts from several of her roles (most notably her feisty Minnie), which reveal her gleaming, if not particularly beguiling, lirico spinto soprano and her unfailingly secure technique." Max de Schauensee in Grove Music Online. (31850) * \$35



89. KLUGMAN, Jack 1922-2012 and Tony RANDALL 1920-2004

Photograph of The Odd Couple stars, signed in full and inscribed to Marilyn Horne, dated December 14, 1973. 255 x 206 mm. Tony Randall as "Felix" and Jack Klugman as "Oscar" from their television series The Odd Couple (1970-75). Inscribed and signed in blue: "Jackie I'll never be able to thank you enough. I love you. Tony Randall" and in dark pink: "Jackie about whom I love everything even her voice! Love xxx Jack Klugman."



Marilyn Horne appeared in the episode "Vocal Girl Makes Good" (Season 4, Episode 17), which first aired January 25, 1974. She starred as a shy opera singer named Jackie Hartman, whom Felix wants to star in his club's staging of Carmen; she, however, is completely infatuated with Oscar and will only sing in his presence. (31467) \$175

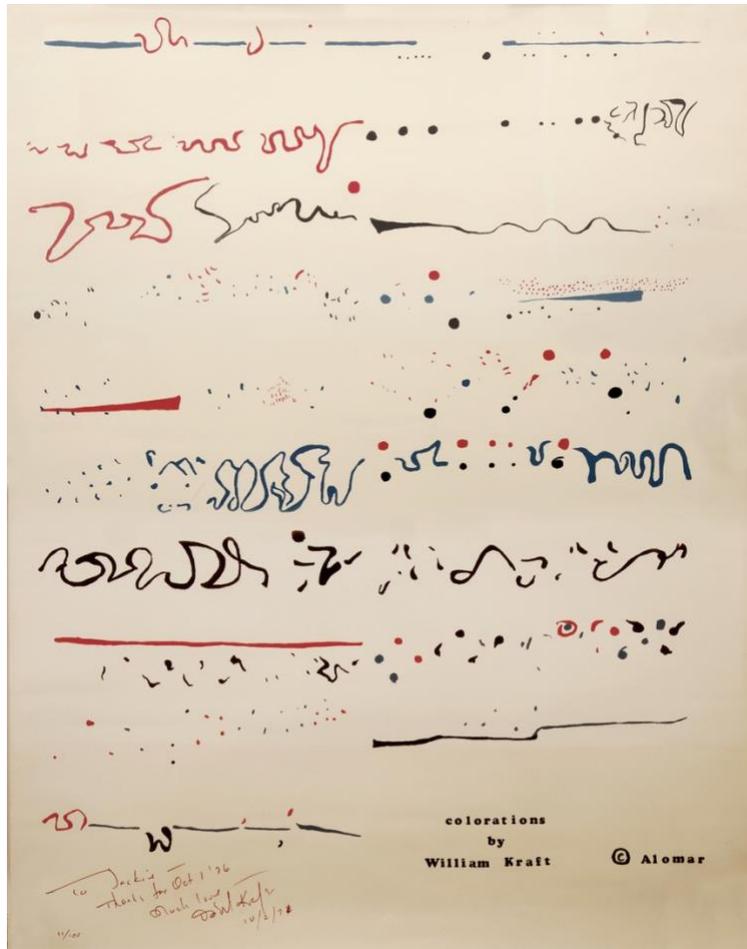
With Autograph Musical Quotation from *Violanta*

90. **KORNGOLD, Erich Wolfgang 1897-1957**
 Postcard photograph with autograph signature of the noted Austrian composer. Addressed to Walter Honig in Vienna. With blindstamp of the Franz Löwy studio in Vienna to lower right. Slightly worn; minor abrasion to verso, not affecting text.

With autograph musical quotation to verso including the title of his opera *Violanta* with notation of its opening chord, a brief message, and the composer's initials "WK."

Erich Wolfgang Korngold shot to fame as a child prodigy with the performance of his first ballet, composed when he was just 11 years old. He enjoyed great success with both orchestral works and opera through his teens and twenties. In 1934, Korngold was invited to Hollywood by the director Max Reinhardt, and through their collaborations, the composer helped to pioneer the new genre of symphonic film scores. He was nominated for three Academy Awards, winning for his score to "The Adventures of Robin Hood" (1939). After the World War II, the composer returned to concert music with several notable symphonic works. (31807) * \$275





Graphic Notation

91. KRAFT, William b. 1923

Colorations for Percussion Ensemble. Large poster on heavy ivory stock. Inscribed to Marilyn Horne and signed by the composer. [Los Angeles]: Alomar, [1972]. 660 x 510 mm. Printed graphic notation in blue, red, and black. Inscribed in pen at lower right: "To Jackie— Thanks for Oct 1 '76 Much love," signed and dated October 2, 1976. Rolled.

William Kraft is a noted American composer and percussionist. He served as percussionist and principal timpanist with the Los Angeles Philharmonic for nearly 30 years, and was the orchestra's assistant conductor from 1969-1972. As a composer, his works are largely serial and experimental, including aleatory and electronic music. He composed his Silent Boughs (1963) for Marilyn Horne and the Los Angeles Chamber Orchestra.

The score for Colorations is a single sheet with graphic notation for any instrumentation. Kraft composed the work for percussionist Karen Ervin Pershing, who gave the world premiere in Pasadena in 1972.. (31520). \$150

92. KRAUSS, Werner 1884-1959

Postcard photograph with autograph signature of the noted German actor. Addressed to Gertrud Honig in Vienna. Postmarked Vienna April 27, 1933. Studio of Trude Geiringer and Dora Horovitz in Vienna. Slightly worn and soiled.

*Werner Krauss was a prominent stage and film actor who excelled in villainous roles and excited worldwide popularity for his portrayal of the titular character in *The Cabinet of Dr. Caligari* (1920). Krauss was also a highly controversial figure, being an unapologetic anti-semite who supported the Nazi party and lent his talent to propagandistic and antisemitic projects instigated by such powerful political figures as Goebbels and Mussolini; he was rated by Hitler as a cultural ambassador of Germany. (31798) * \$30*





93. KURZ, Selma 1874-1933

Postcard photograph with autograph signature of the Austrian soprano. Addressed to Walter Honig in Vienna. Postmarked March 10, 1914. Studio of Pietzner in Berlin. Slightly worn and soiled.

Selma Kurz made her professional debut in Hamburg in 1895 as Mignon. Her 1899 debut in Vienna established a long association with that city. She was particularly famous for her coloratura repertory and in 1900 created the role of the Princess in *Es War Einmal* by Zemlinsky. She made her Covent Garden debut in 1904 and premiered the role of Zerbinetta in Strauss's revised *Ariadne auf Naxos* in Vienna in 1916, where she sang until her retirement in 1926. (31785) * \$50

Most Famous Bass of His Generation

94. LABLACHE, Luigi 1794-1858

*Role portrait as Elmiro in Rossini's Otello. Lithograph by Alexandre Lacauchie. Paris: Rigo Frères; Marchant, [1841]. Image size 215 x 142 mm, sheet size 300 x 223 mm. On chine appliqué. Lablache is depicted full-length, standing, in robe trimmed with lace. With "Lith: de Rigo Frères, Pass: Saulnier 19" at lower left, "Alex.dre Lacauchie" at lower right. Published in the *Galerie des Artistes Dramatiques*. Slightly worn and foxed; tape stains to former mount to upper margin. Béraldi VIII, p. 288, no. 1. Hall III, p. 4, 19. Arrigoni & Bertarelli 2263.*

Considered the most famous bass singer of his generation, Lablache "made a brilliant London début [on March 30, 1830] as Geronimo in Cimarosa's *Il matrimonio segreto* at the King's (from 1837 Her Majesty's) Theatre, where he subsequently appeared every season until 1852, except for 1833 and 1834. Lord Mount-Edgcumbe described him on his London début as 'a bass of uncommon force and power. His voice was not only of deeper compass than almost any ever heard, but when he chose, absolutely stentorian, and he was also gigantic in his person; yet when he moderated its extraordinary strength, he sang pleasingly and well.'" He made his début at La Scala as Dandini in Rossini's *La Cenerentola* in 1821 and went on to sing in a number of other Rossini operas including *Semiramide* (as Assur) and *Otello* (as Elmiro). Philip E.J. Robinson and Elizabeth Forbes in *Grove Music Online*. (31418) \$135





95. LARROCHA, Alicia de 1923-2009

Photograph by Y. Nagata of the Spanish pianist performing at the United Nations Day concert, New York, October 24, 1972. 206 x 253 mm. With printed description to verso. Slightly scuffed.

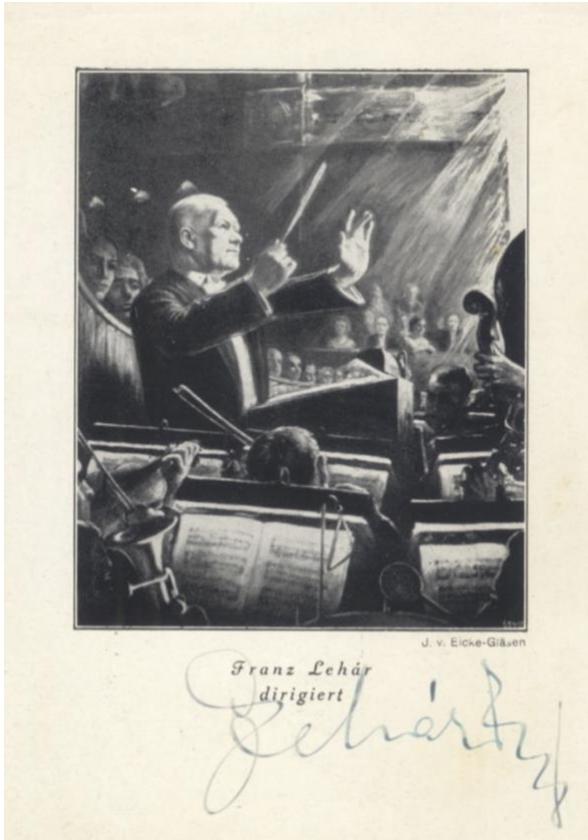
Spanish pianist Alicia de Larrocha made her *début* with the Madrid Symphony Orchestra at age 11. She went on to become a renowned soloist and recitalist, particularly

noted for her rich interpretations of the Spanish repertoire. Horne appeared alongside Larrocha at this concert celebrating the founding of the United Nations. (31909) \$15

96. LEHÁR, Franz 1870-1948

Postcard photograph of Notre Dame Cathedral with autograph signature of the noted composer to verso. Addressed to Walter Honig in Vienna in Lehár's hand. Postmarked 1935. Studio Guy.

Lehar was "the leading operetta composer of the 20th century, being primarily responsible for giving the genre renewed vitality. His most successful operetta, *Die lustige Witwe*, has established a lasting place in the opera as well as the operetta repertory and, along with Offenbach and Johann Strauss II, Lehár has remained one of the most popular composers of light music." Andrew Lamb in *Grove Music Online*. (31813) * \$100



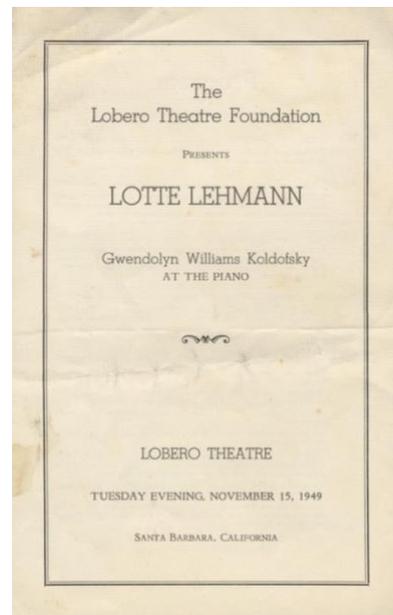
97. LEHÁR, Franz 1870-1948

*Postcard photograph with autograph signature ("Lehár") depicting Lehár conducting. Reproduction of a painting by J. V. Eicke-Gläsen. Slightly worn. (31824) * \$150*

98. **LEHMANN, Lotte 1888-1976**

Program for a recital of songs by Brahms, Debussy, Schumann, and Richard Strauss at the Loberto Theatre, Santa Barbara, November 15, 1949, with Gwendolyn Williams Koldofsky at the piano. 4 pp. Octavo. Slightly worn, soiled, and creased.

A noted German-born soprano active in both England and the U.S., "Lehmann's most famous roles were Beethoven's *Leonore*, and Wagner's *Elisabeth*, *Elsa*, *Eva* and above all *Sieglinde*. But the part with which she became increasingly identified was that of Strauss's *Marschallin* - a portrayal of which Richard Capell wrote: 'The lyric stage of the time knew no performance more admirably accomplished; it seemed to embody a civilization, the pride and elegance of old Vienna, its voluptuousness, chastened by good manners, its doomed beauty'. Over her long and fruitful career Lehmann developed and refined her lieder style, and her recitals, which continued until 1951, won her a following no less devoted than her operatic public. Her many recordings, most of which have been transferred successfully to CD, convey a vivid impression of her warm, generous voice and urgent, impulsive style." Desmond Shawe-Taylor in *Grove Music Online*. (31920). \$15



99. **LEINSDORF, Erich 1912-1993**

Portrait photograph with autograph signature of the noted Austrian-born American conductor dated 1942. 230 x 187 mm. Bust-length. With handstamps of both Leinsdorf and Constance Hope Associates to verso. Creased and lightly soiled.

Leinsdorf led many of America's finest musical organizations, including the Cleveland Orchestra, the Metropolitan Opera, and the Boston Symphony. "Some of his most memorable achievements were with Schumann's *Szenen aus Goethe's 'Faust'*, the earlier version of Strauss's *Ariadne auf Naxos*, and Brahms's *German Requiem*. Among Leinsdorf's many recordings are direct, energetic readings of *Un ballo in maschera*, *Tristan und Isolde*, *Die Walküre* and *Turandot*." Michael Steinberg and José A. Bowen in *Grove Music Online*. (31839) * \$165

100. **LEONCAVALLO, Ruggero 1857-1919**

Portrait engraving after a photograph by Julius Cornelius Schaarwächter. [ca. 1900]. Image size 140 x 99 mm, sheet size 300 x 210 mm. On heavy wove paper. Bust length. With "Leoncavallo" printed directly below image. Slightly worn, soiled, and foxed; corners and edges slightly creased with minor paper loss.

A fine image of the composer primarily known for his verismo opera *Pagliacci* (1892). (31450) \$75



101. **LIST, Emanuel 1888-1967**

Three postcard photographs with autograph signatures of the noted Austrian bass dated 1946.

- Head-and-shoulders, inscribed "To Mr John Honig in remembrance"
- Head-and-shoulders, in role portrait
- Bust-length, in role portrait

With an autograph envelope postmarked December 5, 1946, with List's monogram and address to verso. Envelope slightly worn and browned; identification in another hand to upper left corner of recto.

List made his *début* in Vienna in 1922, going on to perform in Berlin and London before joining the Metropolitan Opera in New York in 1933. He appeared throughout the Americas as well as at Bayreuth. "[He] had a deep, rich bass which, with his imposing presence, admirably fitted him for the Wagner villains he so tellingly portrayed." Harold Rosenthal in *Grove Music Online*. (31825) * \$75



